

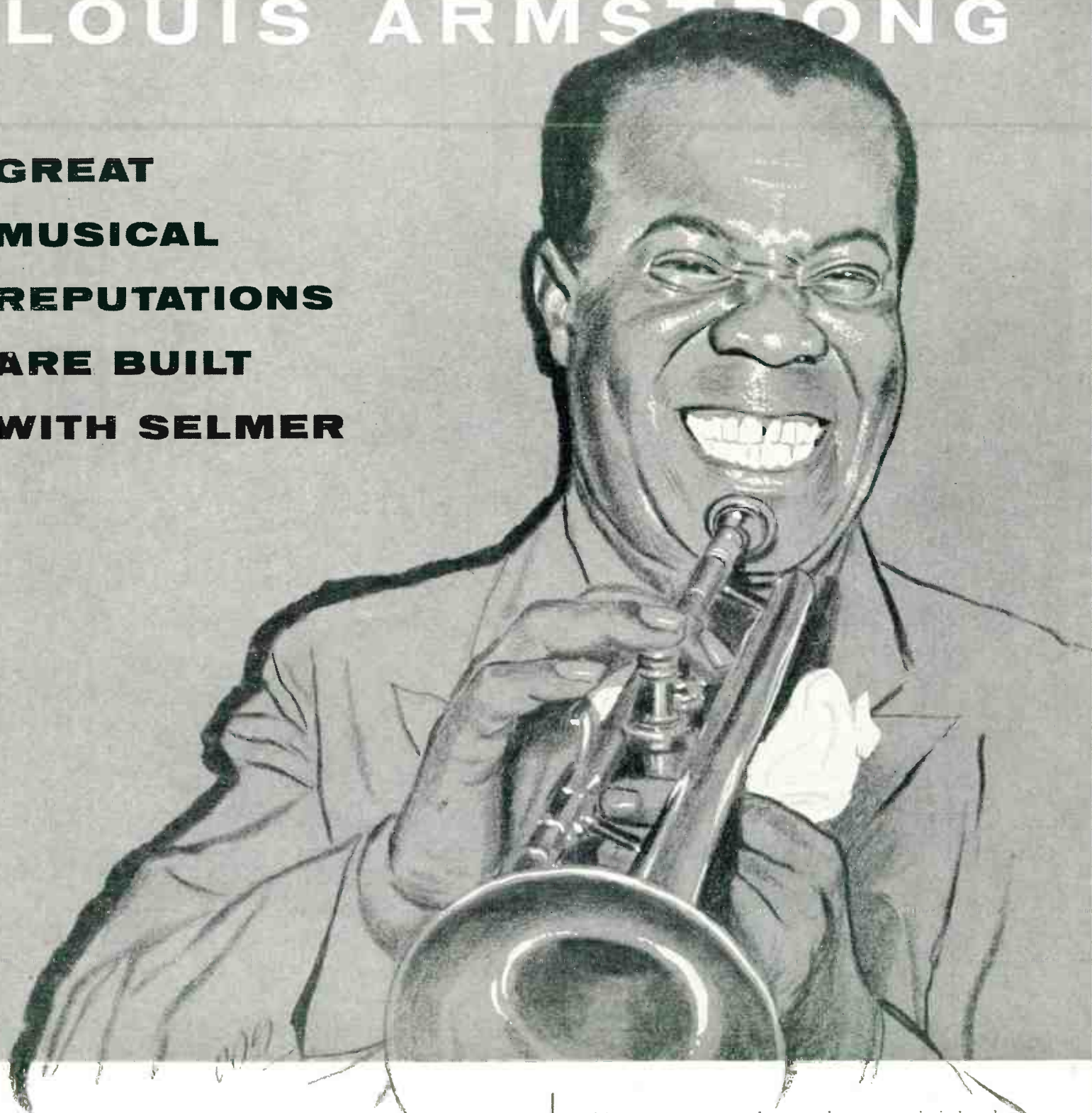
JAZZ 1957

ICD

THE METRONOME YEAR BOOK 1957

LOUIS ARMSTRONG

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Jazz 1957

Survey 7

HISTORY OF THE YEAR

Award Section 18

CHOICES OF THE YEAR
BEST RECORDS OF THE YEAR

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PICTURE GALLERY BY WILLIAM CLAXTON

Article Section 44

TWENTY YEARS WITH BASIE
JAZZ IN CARTOONS
JAZZ AND ITS DEFINITION
JAZZ AROUND THE WORLD
THE DRUMMER AS A PERSON

DESIGNED

and

EDITED BY

Bill Cox

ASSISTED BY

Jack Maher

High Fidelity Section 84

STEREOPHONIC SOUND

Record Section 98

A SELECTED DISCOGRAPHY

Published by Metronome Corp.
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New York 16, N. Y.



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Ellington Photo by Aram Avakian

The Duke was made for High Fidelity

Ferde Grofe, who went on to write for Toscanini, used to sit all night in the old Cotton Club, moved and mystified by the music of Ellington. He finally confessed that the Duke's magic could not be set down as so many notes on a piece of paper. The phonograph records of those days in the late twenties, treasures though they are, give us little more than the shadows of what Ferde Grofe heard.

The elegance which is Ellington's now was there 30 years ago when he and his five Washingtonians sat down to make their first records before a solitary horn pick-up in a New York loft. It is still there in muffled echo for those lucky enough to have the old recordings. For the essence of jazz is the impulse of the man who plays it; and the essence of the Duke is not one instrument—but 15—because he alone among jazz composers has made the whole orchestra his instrument.

Today, for the first time, we are as rich as he, for the records we play at home over high fidelity, or the performances we listen to over FM, have all the sumptuous texture that taunted Ferde Grofe because it seemed to him then beyond recapture.

High fidelity has come of age and many excellent instruments are available today. The distinction that is Harman-Kardon's comes, perhaps, from the sensitivity and understanding its people have for the work their products do. There is more here than simple devotion to perfection in curves and percentages. That surely exists at Harman-Kardon; but a genuine feeling for the "bursting white lights" and the limitless shadings of the music is also there. Inescapably, this special sensitivity to the music—whether Ellington's or Mozart's—is expressed in the way operating controls are organized, in the emphasis placed on one function over another and in the way the product looks.

Perhaps the finest expression of this marriage of engineering skill and feeling for the art is the Harman-Kardon Festival II, Model TA-1040, shown above. Here in a graceful compact unit is a complete and powerful high fidelity electronic center. Simply connect it to an equally fine record player and speaker, and a high fidelity system of incomparable performance is yours.

The Festival combines a highly sensitive AM-FM tuner, a complete preamplifier and a 40 watt hum-free, distortion-free power amplifier. It features: magnificent Armstrong FM with Automatic Frequency Control to insure accurate tuning *automatically*; Automatic Noise Gate to eliminate noise between stations when tuning; sensitive AM with 10KC whistle filter; Dynamic Loudness Contour Control to provide precise balance for your own hearing characteristics; enormously effective treble and bass controls to adjust for the acoustics of your room; selectable record equalization; remote speaker selector switch; illuminated tuning meter and rumble filter. All this expressed in six easy to operate controls.

The cage and control panel are finished in brushed copper; the knobs and escutcheon frame in matte black. The Festival stands 4-5/16" high, 16-1/8" wide and 14" deep.

The Festival price is \$225.00

We have little regard for the typical commercial testimonial, but happily, our admiration for Edward Kennedy Ellington is reciprocated by the Duke. Long before this advertisement was contemplated, he had chosen Harman-Kardon tuners and amplifiers for his personal and professional use. The Festival, he tells us, is his favorite for listening at home.

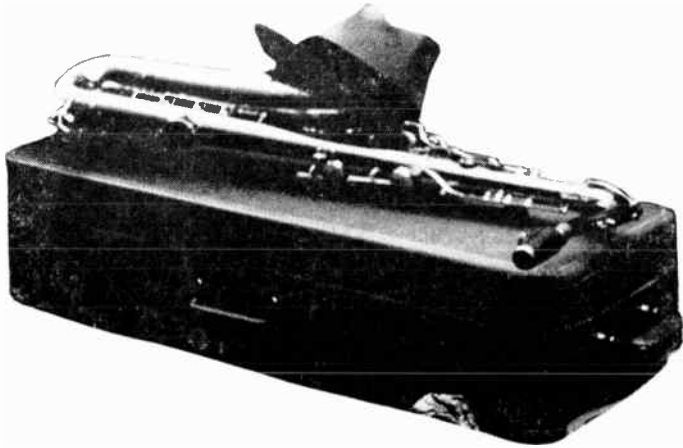


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INCORPORATED

Acceptance and solidification could summarize the History of the Year



Last year was like the year before, only more so: more acceptance of jazz by the public, more public, more records, more clubs, more jobs, more musicians, more coverage—but not much more quality, at least not in proportion to the other increases which have gradually occurred in the last two years.

Acceptance and Solidification: those would seem to be the descriptive words which best apply to 1956. Even the State Department recognized jazz and the National Broadcasting Company ran what it thought was a jazz concert on New Year's Eve. Perhaps that concert represented, in an exaggerated way, of course, some of the ills that began to infect jazz as the acceptance of it began to grow. Although still a stepchild among the art forms, the new approval of it shown by college professors, Hollywood celebrities, Leonard Bernstein, Europeans, Asians and a number of congressmen, gave jazz a stature in the minds of those who make decisions for large corporations. The word itself became somewhat important, perhaps more important than the music, for, as on the NBC presentation, Robert Montgomery presented Teddi King singing a pop tune, the trumpet of Henry *Hot Lips* Levine and a crew of even more unrelated artists.

In other words, jazz was jazz was jazz, and whether it was played by Miles Davis or Henry Levine made not too much difference, except that Levine was more apt to play it on television. There was more selectivity on records, but some of the same rocky impressions were available there, too. And, obviously enough, a new and sometimes uneducated audience could hardly do otherwise than to find enjoyment in many of these commercial presentations and give its support to such artists, whether they appeared in-person or on record. In some ways one could find a parallel between this support and influence on jazz with what had been a smaller, but more devoted swing to folk music and the current swelling of the legitimate theatre audiences: in both cases there was a decided change in the form itself, at least partly caused by the size and the immediate implicit demands of the new audiences.

Jazz went out on the grass
and under the stars



Outdoors are: Thad Jones and bassist Eddie Jones at Ipswich Festival and, at the left, the Teddy Charles Tentet at Newport and the Duke Ellington band at Fairfield.



Humorist Mort Sahl maintained that times had really changed; in one of his pieces he gave these words to an imaginary bandleader: "People don't want to dance. We're going to add tubas and play marches. People want to march; we've got to get them out onto the grass . . ."

As far as we know, there was no marching, except for some indefatigable Dixieland bands (or Lionel Hampton) who paraded when the spirit or the *Saints* moved them. But jazz did get out on the grass. There were over a dozen jazz festivals this year, most of them blessed with good weather and excellent attendance. Unfortunately, most of them presented the same collection of *name attractions*, many of the presentations and most of the programming was inartistic to say the least and there were a few cases where the cause of jazz was weakened, if not hurt. Writer Douglas Watt summed up most of the mediocre to bad festivals very well when he wrote, "Jazz, which used to be a festive music, is now becoming a festival music."

If Mr. Watt had used the more apt term *carnival*, he would have more neatly expressed the trouble with jazz' summer season. A Festival, with its desire to present new works and artists, while programming the best of the old, would be of great importance to jazz, and this was somewhat accomplished, at least culturally, at Lenox's Music Barn last year. But there is still to be a jazz festival which can hope to be in the same class as many of the *classical* festivals. (To a certain extent, the school of jazz at Lenox in 1957 will begin to fulfill that constant lack.)

Jazz went out into other places during last year, too. College tours were scheduled for several jazz groups. Of course, Dave Brubeck could be credited for at least part of this new interest; Stan Kenton, too. Because of the interest occasioned by those successful tours, colleges in all parts of the country began to book groups that ranged from the somewhat careful group of Don Elliot to the far ranging groups led by such as Teddy Charles and Charlie Mingus. Big booking agencies saw possibilities in such tours and began to book complete package-concerts through the college circuits. And, on the local front, college groups started independent concerts of their own, and an international jazz fraternity was formed, with

Jazz found itself on radio, television and in books

offices in New York, whose purpose it was to direct jazz activities on college campuses, run concerts and contests, choosing top college stars.

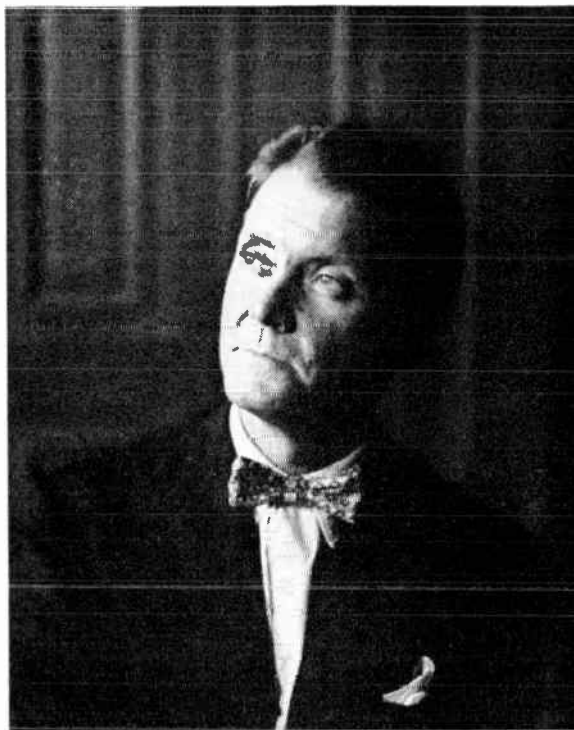
Part of this acceptance in the nation's colleges could be assigned to the fact that an ever-increasing amount of professors, especially the young ones, were seeing jazz as both contributing to, and influenced by, the American culture. Hence, it was included in some courses, at least by reference, in such divergent subjects as literature and anthropology. Too, a number of theses were being devoted to the subject, either from a sociological and/or psychological point of view, or, as in one case, in the relationship which jazz has to some of our early American writers, most notably Mark Twain and Lafcadio Hearn.

Aside from these fringe benefits, there were more actual courses given on jazz than have been given before. Both in music schools (and there were several colleges which had actual courses in improvisation, etc.) and in standard universities, there seemed room for at least a course on the music's history and, in some cases, even more advanced topics. For the first time, too, jazz was represented at the Music Educator's National Conference when Columbia's George Avakian, Dave Brubeck, George Wein and Father Norman O'Connor went to St. Louis for that organization's annual meeting.

Nightclubs, record companies and book publishers shared in this march toward respectability. There were more jazz clubs last year than in the year before, but the picture was changing subtly. Many of the new clubs were in cities or in suburbs of major cities which had been without a full-time jazz club for many years: such places as The Celebrity Club in Providence, Rhode Island. Or, it was a case of an already established dinner or dance spot, booking jazz for a two or three night week-end: such as The Magic Touch and The Cork 'N' Bib in the New York suburban area.

There was an increase, too, in the larger cities, of once-a-week jazz, usually brought about by the presence of an open bandstand in some obscure club, and the impatient availability of musicians in the area, all hungry for the chance to blow. The established clubs in the big cities sometimes found themselves in strange positions. If they were large enough to seat the crowds who would turn out for a major jazz attraction, they often found themselves too large for most weeks out of the year. This was especially so in the East and Middle-West, where most club owners would agree that there were only five jazz attractions which made money for them, differing only on which five they were, but generally agreeing that those five came at such a large price that the usual procedure of using big weeks for underwriting the rest of the year was becoming an ever more difficult problem. As a result of that, several of the most popular people in jazz were beginning to play huge-capacity nightclubs, which had never before presented jazz. For the smaller clubs, there was a similar problem, of course, but there were more artists whose name and asking-price fit both their room and budget. 1956 found more and more of these clubs in almost every major city.

Jazz concerts kept pace with the growing numbers of Festivals, nightclubs and campus concerts. In New York, for example, there was a whole series presented, one at the Brooklyn Academy which ran the entire gamut from the Count Basie Orchestra to the Glenn Miller Orchestra with Ray McKinley, only once or twice drawing the attendance figures needed for financial success. There were Town Hall Concerts, Carnegie Hall Concerts, Cooper Union Concerts, YMHA Concerts, most



Eddie Condon: the author as a reflective man.

of these promoted by private citizens, to say nothing of the regular tours of such as Jazz At the Philharmonic, the package tours (many of them presenting as surprising a disarray of talent as you could imagine, like *bon voyage* baskets where variety is not only the spice, but also the stuff of life) and occasional one-night stands which resembled concerts.

With only a few exceptions, these concerts in no way justified those opinions which so strongly stated that jazz belonged on the well-lighted stage and should rid itself of the nightclub forever. Generally presented without forethought, or artistic discrimination, the general fare was a collection of nightclub sets, strung together, without pacing, all barehandedly presented on a bare stage without good emceeing or proper production. In most cases, one could yearn for the darkness and noise of the club if only to hide the glaring deficiencies which the open stage made so painfully evident.

In any case, whether in club or on stage, the jazz musician found that he still must travel to find steady work as a general rule. The touring, and the musicians who did the touring, had become established by this time, only with the happy difference that there were more clubs to take up the slack each year. With the exception of the big names, the musicians within the Dixieland style seldom travelled, but many of them were in residence in Boston, New York, Chicago and San Francisco in clubs which had long catered to them and their fans. The Swing era musicians continued to have the most difficult time. Even the biggest names among them—Roy Eldridge, Coleman Hawkins and Ben Webster—worked infrequently, and then, generally speaking, not at the larger jazz clubs. That seemed more a matter of faulty presentation than anything else, because much of the music that was popular was not immensely modern, was obviously within the limits of Swing and, only seldom, was of the quality represented by such as Roy, Coleman or Ben.

But the star system had become definitely established in jazz by last year, perhaps somewhat motivated by the increased coverage which the music received in magazines and newspapers, never before interested in it. Book publishers, too, rushed to include a jazz book in their catalogues. The new jazz public understandably believed what it read.



Desmond, Brubeck and director Nichols on Look Up and Live.

Nat Cole and Nelson Riddle were heard on television.



Disregarding that one NBC telecast, jazz found more sympathy on television and radio last year than it has in some time. Steve Allen continued to be its most consistent promoter, especially on his late evening show, *Tonight*, where such varied artists as Thelonious Monk and Phineas Newborn appeared under the protective cover of Steve's sympathetic personality. Dave Garroway and Will Rogers, Jr., occasionally presented jazz and there were a number of daytime programs, usually led by kind, though gushy, female commentators, which featured an interview or two with a jazz musician or critic, sometimes a whole collection of both.

There were a number of dramas, too, which either dealt directly with jazz or had that music somewhere involved in the story or background. They were generally bad, with the exception of *The Magic Horn*, where, at least, the musicians acted parts which were genuine, speaking with some allegiance to reality. But that plot was pure hokum and the constant question about it, and most other such shows, was why traditional jazz is always emphasized.

The best of the jazz presentations could be found on the Sunday morning television program, *Look Up and Live*, sponsored by the Council of Churches, which, with the aid of Fred Nichols, allowed jazz dignity, usually uncluttered dialogue, excellent camera-work, lighting and fine direction. There were moments when the relation between jazz and religion was carried to uncomfortable lengths, but, generally, the entire concept of the program was a credit to everyone concerned, and, chief among these creditable shows, was the series done by Dave Brubeck.

Radio was no more dull, but there seemed to be fewer disc jockeys than in year's past. This was particularly so in New York, where, with only two exceptions jazz record shows were broadcast from outlying communities, either on Long Island, in Westchester County or in New Jersey. It wasn't that way in all other sections of the country. As a matter of fact, Jimmy Lyons came out of hibernation to broadcast in San Francisco, adding his voice to that of Pat Henry in that city. And Chicago had a batch of jazz shows for the usually mistreated listener.

But, in New York, jazz was strangely limited to live shows, something totally unexpected in the light of the past several



Gillespie joined listeners but not his own band at concert in Turkey. Chet Baker (at right) sojourned in Europe and recorded with Caterina Valente. And, the Stan Kenton band blasted in Birmingham, England



Jazz went to Europe, South America, the Middle and Far East

years. Best among these programs was Mutual's *Bandstand* show, ably directed by ex-bandleader Tommy Reynolds. Broadcast from eight until ten each Saturday night, the show consists of remote pick-ups from most of the best jazz clubs in the nation. Done with generally excellent taste, with actual on-the-spot interviews with musicians, this network show is doing a special service for jazz.

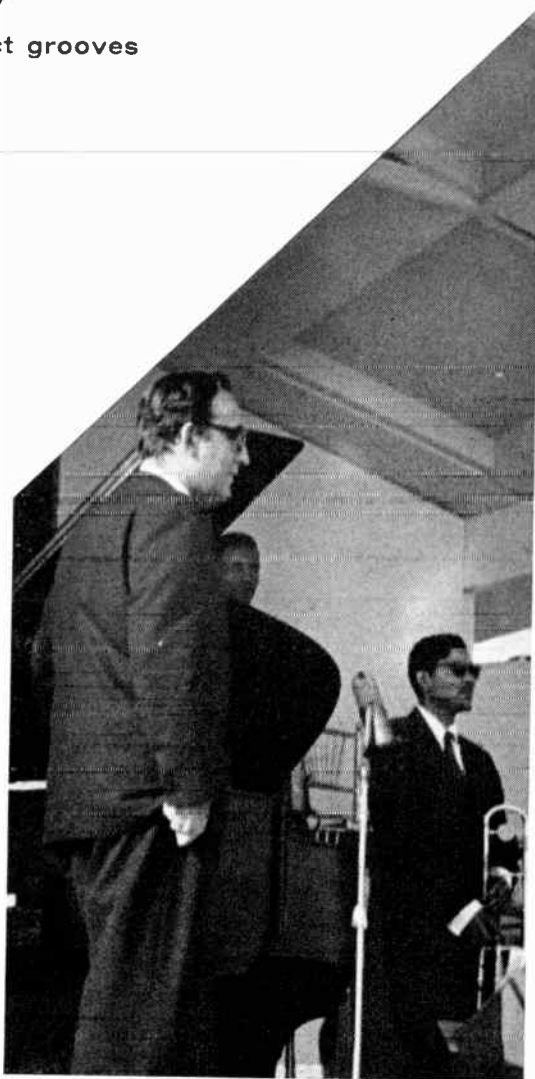
Two men in radio stood out from the rest in terms of importance this past year. Henry Whiston of the Canadian Broadcasting Company continued to produce excellent programs, published his own yearbook of jazz happenings and, in general, promoted the cause throughout his country.

Willis Conover, whom we've named for many honors in the past years, continued his work with the Voice of America, reaching a quoted figure of 30,000,000 listeners throughout the world, giving him an importance of staggering proportions.

Many thousands of his millions of listeners had ample opportunity to hear a great deal of jazz in-person this year. Among the musicians and bands which made the Grand Tours were Lee Konitz, Chet Baker, Lionel Hampton, Jazz at the Philharmonic, Stan Kenton, Gerry Mulligan, Louis Armstrong, Count Basie, Dizzy Gillespie (who also went to South America), the Modern Jazz Quartet and Benny Goodman (who toured the Far East for seven weeks). Several of these tours were State Department sponsored with the actual monetary help of ANTA. And the success of each, in terms of American propaganda in addition to musical worth, was such that several other tours are already scheduled for 1957.



**Jazz settled solidly
into several distinct grooves**



Friedrich Gulda: refined neo-bop. Stan Kenton: his most swinging band.

If there was any doubt about the longevity of bop, it should have been solved during 1956 as the great solidification set in. Of course, there were Dixieland groups and swing groups and even a fairly successful collection of avant-garde small bands. But much, even most of jazz was concerned with bop, or as we dubbed it, neo-bop; a music which had been accepted, codified and, finally, combined with a hard swing that reached back into early days of jazz.

Just slightly to the right of that mass of musicians were the modern-swing musicians, represented by such as trombonists Kai Winding or Urbie Green and their groups.

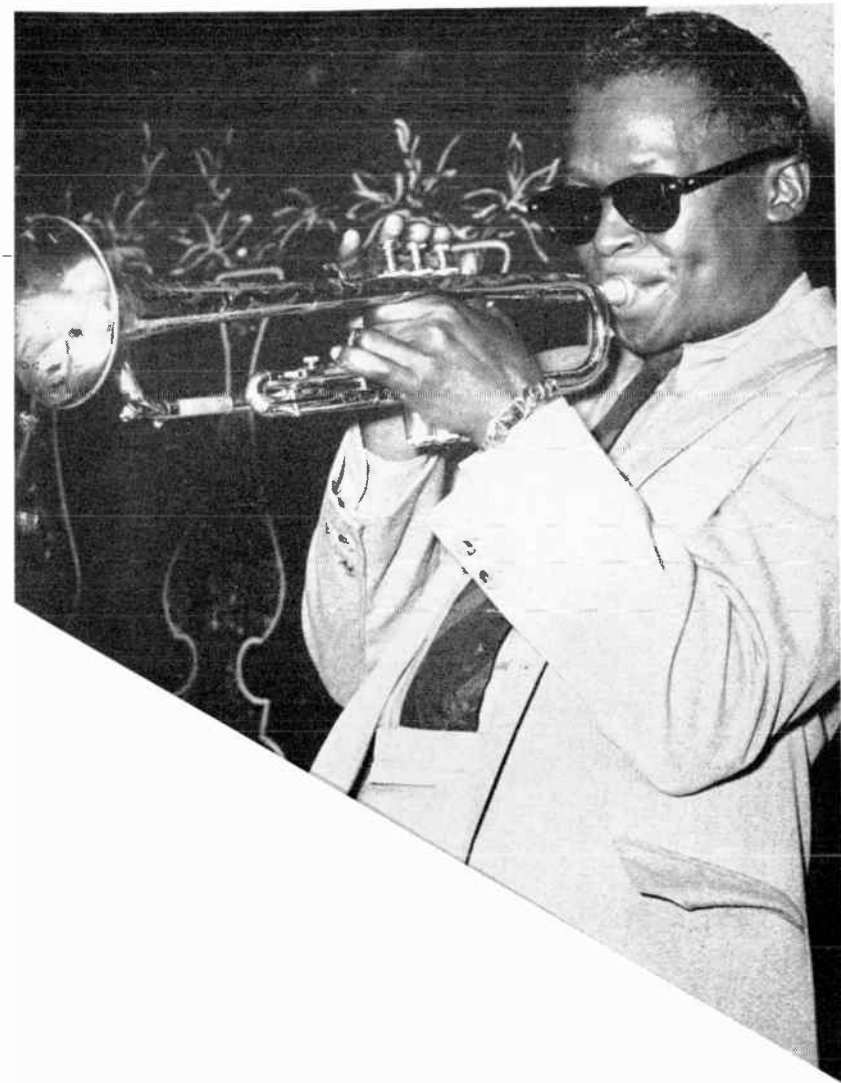
But the neo-boppers dominated the field and they, in turn, were dominated by leaders like drummers Art Blakey and Max Roach, saxophonists Sonny Stitt and Sonny Rollins, pianist Horace Silver and trumpeter Miles Davis.

It was a music that was hard and virile in contrast to some music that we had had during the cool ages, but it often (and this was best represented by the Basie band which had its share of neo-boppers) paid more attention to performance than to what was being performed. It was significant that "the same old blues" were being played, that all the bop classics were done over and over again and that one of the few scores added to Basie's book at the end of the year was a "new arrangement of *Moten Swing*," not an original composi-

tion by any of the dozens of capable arrangers always available.

The performance was the important thing, then, and that led to a number of difficulties. Of course, it had always been important, but, then, so had what was being created; not only how it sounded and swung, but what it said. The opportuning of record companies, the changing of personnel, the sudden access to fame of one kind or another, and, most especially, the demands of musicians and fans, conspired to make swing and sound all-important. In a sense it was like the pressures of journalism versus those of writing a book: the steady demand kept meaning at a fairly superficial level, resulting usually in music that was brawling and balling but not too often more than that.

The same thing could be said of most of the big bands. Dizzy Gillespie's welcome return to the big band fold had its disappointing side in the fact that his book contained scores from his old band, some Basie-like arrangements, a few remarkably commercial selections and little that was as fresh as we might expect. Here, again, the emphasis was on performance and it was frequently brilliant. Duke Ellington was said to be writing again, but there was no indication of that from his concert work. He seemed to have become an entertainer, and, at times, even a rock 'n' roll entertainer. Les Brown, Benny Goodman, Maynard Ferguson,



Miles Davis: a school leader. And there was jazz to which to dance.

Elliot Lawrence, and those few other bands which either classified as jazz or included some jazz in their books, were seemingly content to support, and be supported by, the tried and true. In all these, excepting some individual soloists, the trend was followed and the performances were generally excellent. Only Stan Kenton consistently searched, often for the wrong thing, or so we thought, and in his searching he sometimes sacrificed meaning to performance *and* newness, but, nonetheless, he was not content to leave even well enough alone, at least not for long.

There were, of course, the rugged individualists, but even some of those began to move together. Despite possible derivations one might justifiably expect to see in their playing and writing, there was no doubt about the original excellence of such as Teddy Charles, Stan Getz, John Lewis, Shelly Manne, Charlie Mingus, Gerry Mulligan, Bill Russo and Lennie Tristano and their like.

On the other end of the scale, there were the frankly commercial jazz groups, represented by the Australian Jazz Quartet, Dave Pell and occasional records by such more free-wheeling musicians as Al Cohn and Herbie Mann.

And, somewhere in their own league, were the host of classicists like Don Shirley, Friedrich Gulda, Conley Graves, Villegas and company, of whom only Friedrich swung; the

other individualists, too, like Zoot Sims and Jack Teagarden who just played jazz without noticeable concern for the vintage, and the several other musicians like Bob Prince and Teo Macero who seemed intent on melding jazz with *classical* music, thereby creating a new music.

But mostly there was bop, music that had of necessity to be compared to earlier bop and suffered much in contrast. And playing this bop, again because of record company commitments, nightclub demands and the inevitable cliques which grow within the economic framework in which jazz lies, were an increasingly smaller number of musicians. For the first time in many years, for example, many records seemed to have house rhythm sections. Hank Jones, Barry Galbraith, Milt Hinton and Osie Johnson made enough records on the East Coast so that one could assume that they reported for work at nine in the morning and left at five in the evening, serving as a rhythm section for groups made up of such as Joe Newman, Al Cohn, Frank Wess, Gene Quill, Coleman Hawkins, Billy Byers and Phil Woods who occasionally wander into the studio in different combinations to make records for this company or that. A similar case could be made about the West Coast, its recordings and its club dates, of course. But that is one of the prices that jazz pays for its acceptance and it may be outgrown as the acceptance itself becomes accepted.



Opposite: Count Basie and Ella Fitzgerald get together for the annual Metronome All Star Date. Right: Max Roach, Miles Davis and Sonny Rollins confer during intermission at the Lenox Music Barn jazz session.



The controversy between West Coast and East Coast; which jazz is the phony; had subsided to a low rumble by the middle of 1956. Several notable westerners came East—Shank, Hawes, Giuffre and Manne—and it was noted that they had horns but no tails. And the easterners invaded the West Coast. Among them, Miles Davis, The Modern Jazz Quartet, Sonny Stitt, Jay and Kai, Howard McGhee, Allen Eager, Charlie Mingus and Serge Chaloff made musical sense and good business for owners. The Count Basie band did likewise, becoming the talk of several towns within the time of its tour. A whole collection of Frisco-ites—Warne Marsh, Ronnie Ball, Jeff Morton, Ted Brown and Ben Tucker—all moved to the West Coast.

On both coasts, recording continued at a furious pace. *The Majors*: Capitol concentrated mainly on big bands, chief among them Stan Kenton, with a much-lesened jazz program from the years before. Columbia remained its consistent sell in the hands of George Avakian. True to its fine collectors' items, and to such commercially valuable talents as Brubeck, Armstrong, Ellington, Condon and Jay and Kai (together or separately), it nonetheless signed The Jazz Messengers and Miles Davis, produced the most ruggedly experimental record of the year, a fine Leonard Bernstein LP on the subject of jazz and a number of excellent vocal albums which featured jazz musicians and arrangers as accompaniment.

Even after losing Ella Fitzgerald, Decca continued to present several of the best jazz singers. Too, it was releasing two special series, *Jazz Lab* and *Jazz Studio*, beginning to exploit some new jazz talent and releasing a package of records, chosen by Leonard Feather to be companions to his *Encyclopedia of Jazz*. Somewhat late getting started, Decca seemed anxious to make amends. EmArcy followed its grandiose plan of releasing dozens of albums while awaiting public reaction. It lost Gerry Mulligan at the end of the year, but recording continued unabated, mosttimes devoted to the *session* kind of date. London and MGM were somewhat limited in their releases since they have few artists. But Victor and Vik changed personnel, signed new artists and dropped other contracts in an effort to make jazz pay for the label. Fred Reynolds became the jazz a. and r. head at Victor and his signing and presentation varied between the well-established commercialism of Dave Pell, the newness of Phineas Newborn and the established artistry of Bud Powell. Jack Lewis moved from Victor to Vik and then out, but before his departure, he recorded the Maynard Ferguson *Dream Band*, a number of dates by Hawkins, more by members of the Basie band and some few more by so-called experimental writers.

Norman Granz expanded and expanded. Clef and Norgran, his two established labels, continued their policy (Norman's policy) of recording the heavy-weights of jazz, many of them hardly in the best-seller list, but most of them of great value. He added a Dixieland label, *Down Home*, on which he released masters from other companies and some new tracks. To his commercial label, *Verve*, he brought Ella Fitzgerald (two major recordings—*The Cole Porter Songbook* and *The Rogers and Hart Songbook*), Bing Crosby, the singing Buddy Rich, Anita O'Day, Spike Jones and a flock of other artists.

The Minors: Smaller in size, but not necessarily in quality, the minors continued to keep larger companies on their toes this year, remaining, as is usual, the normal place for the budding musician to be heard. Among these could be counted the subsidiaries to the major companies: Epic and Coral in particular which run their own jazz programs and reissue records both from their major's catalogue and from the vaults which they have inherited from other subsidiaries of the same labels: Angel, which has a foreign jazz series; Camden, which follows Victor's classical policy by releasing jazz items, no longer in catalogue demand, with hopes of making additional sales with lower prices.

ABC-Paramount under Creed Taylor built a catalogue for itself with many sleek, commercial dates, some that were excellent. Ad Lib (with Music Minus One and Signal) had few issues and was mostly noted for its value for students; Signal's two regular jazz releases were excellent, however. Atlantic had signed almost all the big, young names in the jazz of the forward look: Giuffre, Charles, Mingus, Russo, etc.

Bethlehem was more than normally interested in the commercial date: its big record, in terms of production and sales, was a cleverly packaged but strangely cast *Porgy and Bess*. Blue Note remained constant to its pledge to record new talent. Contemporary continued its excellent sound and scored with the combination of Andre, Leroy and Shelly. Dawn was still building its catalogue; its releases varied from commercial to free-wheeling. Debut continued to emphasize Charlie Mingus and released two exceptional records, one with Miles Davis, the other featuring Mingus and Max Roach.

Fantasy remained as amusing as it is productive. Grand Awards issued re-creations of jazz of different eras and a Paul Whiteman Memorial album. *Jazzwest* aided in the development of West Coast youngsters. Pacific Jazz presented a new Chet Baker and some excellent tracks, including some by the late pianist Dick Twardzik. Period's releases were infrequent but, generally, excellent.

Jazz mixed with sea and sand

Prestige continued to do complete service to the boppers, young and old, generally with excellent notes by Ira Gitler, which traced the evolutions of the various horns involved, showing influences and deviations. Riverside kept to a varied set of releases, most notable for its recording of Thelonious Monk and the set of classics in jazz which it released. Savoy uncovered some worthwhile young talent, and, too, served the cause of the boppers. Storyville shared some of its talent with other labels, converted to twelve-inch and released a fine Zoot Sims L.P. Transition continued its worthwhile city-by-city series, concentrating mainly on Detroit and Chicago this past year, allowing the stay-at-home listener a chance to hear newcomers as well as established musicians who prefer to remain in their hometown. Urania's releases were limited during the past year, but, as usual, were involved with jazz of the early forties. Vanguard was similarly limited, but it issued a fine Jo Jones album which made up for uneven modern dates.

Those were the record companies, and that nearly sums up the year 1956, sums it up as well as words are apt to turn music into tangible matters of right and wrong, good and bad or backward and forward. Several things remain to be mentioned or emphasized, however, and first on that list must surely be the fact that despite what seems like a weakening of some of the fibres of jazz, and despite some adverse working conditions which are still with jazz musicians, this was a year which found most jazz musicians in economic positions far better than they had had before. By and large, too, record companies and jazz clubs were financially healthier than they had been, and areas like the West Coast were literally sprouting places where you could hear jazz.

It was a year of entrenchment, perhaps the year before the year of decision when more musicians will begin to be concerned over words like those spoken by Bill Russo at the Music Inn panel discussions: "I want to write for groups

that have less Mickey Spillane quality . . . I want to do a little more than excite anger or create emotions . . . Not only does the *artist* reflect what is going on around him, but, generally, he attempts to impose a little order upon what is going on, if only in the sense of creating an ordered object, so that he represents one of the tendencies of man to get to something beyond and something better than himself . . ."

Other musically-grounded, jazz-oriented composers were agreeing with Bill last year in their own criticisms of jazz. The thought seemed to be that a reaction had set in, and it had; a reaction against the stretching of jazz lines; and that reaction had taken its form from the music of the last ten years and its spirit from the ages before.

The *Amen-crowd* had emerged and the *Amen* had both to do with the necessity of *feeling* and an agreement that the songwriter of the Swing Age knew what he was talking about: that *It Ain't What You Do, It's the Way That You Do It/That's What Gets Results*; gets almost all the results you wanted in 1956. But the illusion of freedom was only that; an illusion; and the more sensitive musicians felt the harsh strictures of what they were playing. There was at least a felt-concern that their music was supposed to do more than merely *represent* this curious age of panic and contentment; that it was supposed to be a creative form, expressive of man's hopes and ideas; that the quality of those hopes and ideas, determined the quality of the creativity far more than did the pure mechanics of the way in which they were played; the excellence of tone or facility of technique.

Jazz now seems secure, and no one could blame any of its artists or friends in their attempt to relish that security and to take from it what they could. But security is also a place from which to grow, on which to build. The vitality of jazz made that building and growing seem sure. It remains now to be seen when and how it will take place. For all of us who love jazz, 1957, should burn brightly.

Shank, Levey, Cooper, Candoli, Williamson and Rumsey on Hermosa Beach.





Clifford Brown

The year past proved fatal for five important jazz personages. Frankie Trumbauer, Adrian Rollini, Clifford Brown, Art Tatum and Tommy Dorsey had their careers cut short by death in 1956.

Among the modern group of musicians Clifford Brown was one trumpeter from whom great things were expected. Brownie had built a considerable following among jazz critics and fans. His death in a Pennsylvania Turnpike auto accident, along with Richie Powell and Richie's wife, jarred a great many of the younger musicians into a realization of life's unexpected tragedies. Both Richie and Brownie were on their way from one gig to another—they both were touring with the Max Roach group—and in the pressure of all-night driving, met death on the rain-swept parkway. This sudden, violent death points up just one more of the hazards jazzmen face in making a living. What is most evident to those in jazz who admired Brownie's quiet good humor, though, is that the brilliance that might have been was abruptly cut short.

Art Tatum followed Clifford five months later, in November, dying after 24 fruitful and history-making years in the jazz piano spotlight. Art's particular genius came as an innovator of broad, new flowing lines and harmonies. Musically, Art was at best alone at the keyboard. His solo playing, full of twists and changes of melodic and rhythmic conception blossomed within the freedom of the unaccompanied solo. In summing up the life of Art Tatum it is difficult to decide upon the man as a man for very little is known. Few articles or pictures of the man exist to be used for source material. He retired from the public eye, leaving his music to speak eloquently for him.

On the 26th of that same month, November, Tommy Dorsey died. But, in contrast to Tatum, Tom was forever in and out of the public spotlight. He was a man consumed by a fierce pride, most of which was centered around his orchestras. His personal musical integrity was unimpeachable. His bands and his own playing were the focal point of his existence. The organizations he put together through the twenty years he spent in the business were always filled with precision and high musicianship. Musically they were sound, full-throated and wonderfully rhythmic. The Dorsey sound was always distinctive, the man was a cauldron of didacticisms that very often infuriated those others concerned, and yet for the most part reflected Tommy's intense pride in his music.

*Tommy Dorsey
and Art Tatum*





Les Brown

BIG BANDS OF LAST YEAR

Ray McKinley



Award Section

The following twelve pages include our annual choices of the year, awards for merit within the art of jazz, as decided upon by the editors of METRONOME. As we did last year, we have qualified some of our choices, left out a few of our usual categories and made more than one selection in several sections. It is, in effect, a more strict but, we feel, more just system of awards. In more than one case, we felt constrained to omit an artist whom we felt would ordinarily be included, because we had heard too little of him during the past year, or, because, as in the case of the new Dizzy Gillespie band, he was up against the particular and peculiar competition of the Basimien (the band category is divided into three distinct sections: dance, dance entertainment and jazz), and there were a number of cases where leaders were so much more important than their groups that they received awards only as individuals. The regular, extra-categories, like *Entertainer*, *Comeback* and *New Stars* were added again to make the review comprehensive, to reflect our *History of the Year* and our hope for all the years to come. As in past years, consistent performance, in-person and on records, was the most persistent factor in judging.



Count Basie at Ipswich with Frank Wess soloing.

Les Brown

This year, even more than in years past, Les Brown's seemed to be nearly the last of the *exciting dance* bands (as opposed to those few bands which played little pop material and those which played that material in an uncreative way). The great bands of the 1940's and before were mostly disbanded or on some sort of week-end basis. Les, alone seemed to combine the pure functionalism of the dance band with crisp, modern scores, stellar musicianship and a generally high level of soloists.

True, many of his most famous sidemen had left to lead their own groups. In fact, the Les Brown band gave birth to a whole raft of small groups, somewhat patterned after the first to be formed, that of Dave Pell. But his own excellent taste, the general high-esteem in which the band and its book is held and the good salaries available to his sidemen, again built a band equipped to swing, sing and sway with the power and brilliance which we have come to expect from any Les Brown orchestra.

Ray McKinley

The Glenn Miller sound and styling is once more a functioning part of the dance band picture. 1956 saw a return to the ballroom for a number of bands, but by far the most impressive inroads on commercial danceland were made by this latest version of the Miller entry of fifteen years ago.

This time out the band is under the direction of Ray McKinley and no better front man could be found for the chore of tying the present with the past. Ray adds color, humor and friendly sincerity to the band's performance, introducing tunes, singing Miller favorites besides those of his own like *Long Way from St. Louis*, and playing his own basically swing brand of drums.

Ray most certainly deserves the title *Musical Showman of the Year*. It is his particular forte to be the perfect contact man with the public.

This Miller-McKinley combination acts in no small way as a comeback for two of dancebandland's most authoritative and pleasant, commercial packages.

Count Basie

The West Coast felt the full weight of the Basie broadsides last year as the Count and his men paid their first visit to California in some time. It's yet to be seen whether that applauded trip will make itself felt on West Coast musicians and their playing. As it stands in the East, the Basie band not only sums up twenty years of jazz history, but, also, influences the arrangements and playing of scores of writers, bands, combos and sidemen in-person and on scores of records.

All of that makes excellent sense, considering the current interest in the uninhibited swing of sound, the direct approach to emotional elements and the general belief that "it ain't what you do, it's the way that you do it," which was as representative of today and today's Basie band as it was of the Swing period which gave birth to that tune. This year again an *Afternoon* (or an evening) of a *Basieite* was one filled with all the *power* and *excitement* you could ever expect from jazz, in this or any time.



Musicians of the Year

Zoot Sims

John Haley Zoot Sims played tenor and alto last year as he celebrated his thirty-first birthday, playing both with the almost throbbing anticipatory fire which we have come to expect from him. Whether as a heavy-hitter on the Gerry Mulligan team or as a leader of his own groups, Zoot continues to represent that element of jazz which seems to strike every bond from itself — the romantic nomadishness that sings and swings in an intensely personal way. In these days of conformance, in any days, Zoot Sims is a distinct pleasure

Bill Russo

Trombonist-arranger-composer Bill Russo was more in the jazz picture, at least in our jazz picture, last year. His ballet was published and recorded, he continued his copious arranging for varieties of orchestras, but, most especially, he added his considered judgments to the musicians' panel discussions at Music Inn. He spoke, as he writes, with a concern for jazz, with the conviction that the music and its artists often fail to accept their musical and artistic responsibilities. He brings an insistence on integral honesty which is much needed.

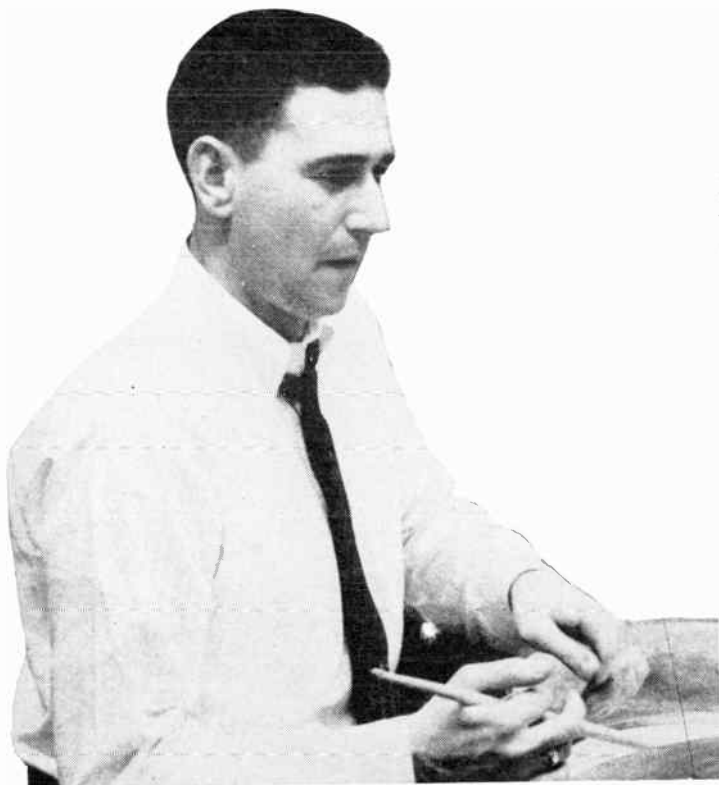
Jack Teagarden

Jack Teagarden, like Zoot Sims, is the embodiment of jazz, the free-wheeling improviser who seems without a dateline. The Teagarden style of playing and singing is hard to classify; there is in it an immense singularity which never interferes with a musicianship which musicians of all schools have always admired. His original influence brought a new maturity to the instrument; his continued presence, with facility, range and flexibility undimmed, proves his musical and personal integrity while giving him increased lustre.

*Zoot,
Giuffre,
Russo,
and Big T.*



Shelly and Leroy



Shelly at work.

In a very real sense the rhythm section is the beginning point of jazz. The rhythm section, as a unit, has the ability to make or break a soloist. Playing together it aids, abets and inspires him; playing disjointedly, without cohesion it can pour unwanted tensions into the rhythmic framework on which he is to improvise.

Bass and drums are the nucleus of the rhythm section and bass and drums, this year, come in for special praise.

Shelly Manne and Leroy Vinnegar can be classed at the top of the rhythm section ladder. Their *togetherness*: their concepts of time and unit sound are possibly the best in the nation. Individually, Leroy has that fine, Blanton sound. A huge, legato bottom, that provides soloists and Shelly alike with a full, pulsing bass line. Of Shelly so much has been said in the way of accolade and praise that almost anything else would seem endless repetition. His time-sense, facility, and individual sound mark him as a leader.

As individuals Shelly and Leroy are superb musicians, full of depth and taste, but as a unit they are just as superb. They have their individually singular characteristics, plus unit strength and imagination. In essence, it is a oneness of feeling.

The Rhythm Sections

Milt and Osie

Milt Hinton and Osie Johnson fall into much the same category as Shelly and Leroy. This prolific pair can be seen at almost any and every record date, no matter what label, and with good reason. Theirs is a relaxed, but strong, easy-moving rhythmic line.

From Milt comes a strength and warmth at almost any tempo. His rhythmic and melodic conception is along traditional lines; solid and basic.

Osie is the natural counterpart for Milt, modern in the accepted sense and yet with the same solidity and basic qualities that make for the easy swing so applicable to the Basie-Rogers-Cohn scores.

As a unit Milt and Osie possess the most admirable qualities needed in every rhythm team: a genuine rapport that comes in the most natural of ways. Both Milt and Osie have a friendly nature, something that comes quite natural to their music and it is no wonder that they're the most used team in town.

Milt at rest.



Arrivals of the Year

Phineas Newborn

Early last year the rumors about a young southern pianist began to reach a certain intensity: musicians traveling through that part of the country, returned with stories of technique and accompanying skills, which left us somewhat skeptical. Finally Phineas (most musicians pronounce it as if it didn't include an *e*) came to New York, more or less, under the protection of Count Basie.

Contrary to usual cases, there had been no exaggeration; Phineas was a find, practically a magician of the piano, possessed of such facility and speed that only Art Tatum could be used as a comparison. Thoroughly distinct in sound, his influences could be found in Tatum, Garner and Bird (through Bud Powell). Yet he was very much his own master: it remained now to see if his extraordinary combination of talents would forge the genius of which he gives huge signs.

Sonny Rollins

Sonny Rollins (Theodore Walter Rollins) was playing jazz prior to 1948 and has been with groups led by Babs Gonzales, Art Blakey, Tadd Dameron, Bud Powell and Miles Davis. But it was not until last year, after more than a year's semi-retirement for study and thought, that his clearly-established talent really began to mature.

In 1956 he joined the Max Roach group, turning his hand and mind to occasional writing, but, more than that, beginning to culture his sometimes heretofore brittle sound, giving it more breadth and warmth as if in deference to the jazz roots of which he had obviously become aware.

That means, of course, that Sonny is becoming more interested in meaning, while improving performance: something that is many times rare in these days of wailing aggressiveness. As a maturing artist, Sonny promises additional good.

Andre Previn

Andre Previn has been in and around jazz for many years, although some of those years have been rather intensely involved with motion picture studio work in a variety of functions.

During some of that time, there seemed to be some failing of the jazz light which had burned brightly on the recordings that Andre had made for Monarch Records. There was, at times, an overabundance of the florid and allegiance to the cocktail hour. But, with bassist Vinnegar and drummer Shelly Manne, together as a recording and friendship trio for the last year, Andre again began to hit his stride in jazz, not in established grooves, really, although you can find touches of Tatum and Hines (by way of Cole and Wilson) in his playing, but in the selective, judicious way of an artist fully in command of both his instrument and himself. It was the happy arrival of the full-fledged musician.

Art Pepper

In JAZZ 1950, Art Pepper was given this same award, but his was a career spotted with tragedy, and it seems just now to reaward him upon his return to jazz after several years of exile. In the rather involved twistings of jazz evolution, it can be said that Lee Konitz took from Charlie Parker and made something new, all of his own.

Pepper did similarly, and the result is a kind of humanizing of the Konitz sound and style, if both will forgive that terminology. About Art and his music, there is always a many-dimensional quality, which runs the gamut from the starkest of tragedy, through deep-throated wailing to the bubbling lyricism which has become his most easily identifiable mark. Identifying him further is the constant intensity, which has recognizable presence even when leashed, and marks each of his solos with a particularly vital signature.

Lee Becker

Jazz dancer Lee Becker most particularly deserves a place on these pages. She uses her legs as a musician uses his breath and her body, face and hands for a kinetic communication with the audience which is undeniably a jazz performance. Part of her importance, of course, lies in the fact that there are no jazz dancers; that her own work and her tutelage of others is adding another form to the peculiar point of reference which produces jazz in any form.

Lee dances to tape recordings of selections by Mulligan, Shearing, Powell, etc., but her major ambition is to participate as part of a modern jazz ensemble, mixing scores (choreography on her part) with soloing (improvised dancing on her part) as a kind of total jazz performance. As she rightly surmises, her dancing serves the double function of engaging and releasing the intensity of the jazz audience.

Benny Powell

Frombonist Benny Powell is, with trumpeter Joe Newman, the most consistent soloist in the Count Basie band, an honor not to be taken lightly and a persistence about quality all the more creditable when considered against the brawling, balling atmosphere of that band.

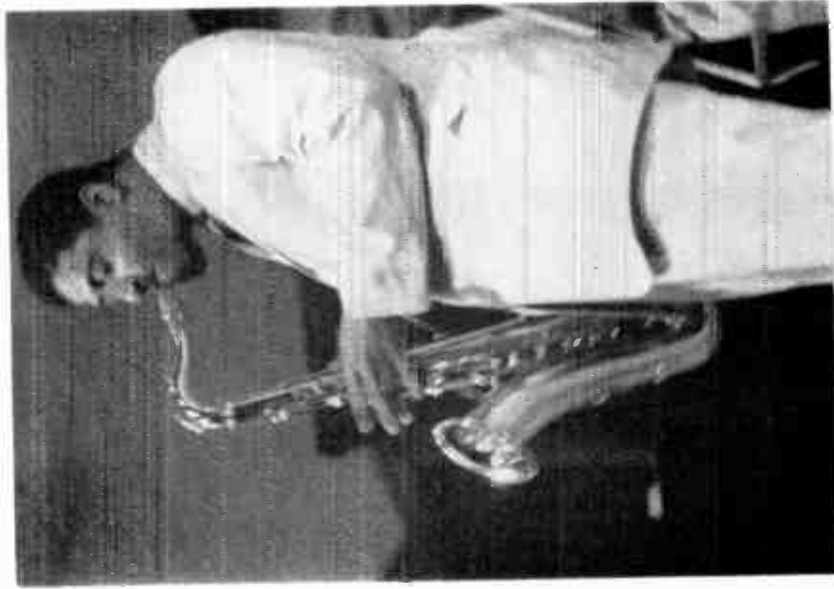
Actually, Benny plays bass trombone, an instrument which gives the trombone section the same kind of deep, rich balance that the baritone does to the reed section. Since he has played in big bands since he began playing jazz, Benny feels that he is yet to develop into the soloist he would want to be, so he feels that he must have more study and some time to spend with a small jazz group.

For the present, however, he has achieved a maturity on his horn, a maturity shown in his long-lined consistency and the construction of his solos—compositions in themselves.

Phineas



Rollins



Pepper

Becker



Powell



Previn



Those Steps Forward

John Lewis

The Modern Jazz Quartet is a cooperative group with a democratic overall leadership, but John Lewis, its *musical director*, is its real leader in every sense of the word: his is the original conception and the precise, driving-force that has welded it into its present state of muscled delicacy. We have often criticized it and, consequently, criticized John for what seems to be an over-emphasis on the ordered form and delicate colors, but there remains the incontestable fact that he has made an impressive case for discipline in jazz, a case which is seldom made and less often proven. Too, he has added ideas to the conception of improvisation in suggesting that it exists on at least three levels: as soloing, in playing of charts *with* personal expression, and in an underlying understanding which develops.

Jimmy Giuffre

Jimmy Giuffre bears a significant relationship to John Lewis and The Modern Jazz Quartet as was graphically illustrated in last year's *Music Inn* Atlantic album. Like Lewis, his music has low volume, gentleness and restraint, which makes more clear attitudes often not found in jazz: pensiveness, compassion, even meditation. Because of those same three major elements, their music makes the relationship between other musical forms and jazz more evident, since the relationships are not obscured by the overwhelming power and intensity representative of most jazz performances. This is not to say that their music is *classical* but, rather that it bears some of those forms. Jazz it is, and jazz that has a special grace, a lyricism and a brand of understatement that is important to development.

Lennie Tristano

Pianist Lennie Tristano seems sometimes to be overshadowed by Tristano the teacher. His Atlantic LP of last year most certainly made clear his stature as a jazz pianist while arousing an inordinate amount of criticism about his use of engineering techniques for desired effects. In his playing, as in his teaching, he represented a thing not too common among what is considered the avant-garde of jazz: he is one of the few who does not make specific application to jazz from non-jazz music. His emphasis is, instead, on capturing the intellectual suppositions of certain *classical* composers without using their exact methods. Unlike John Lewis or Jimmy Giuffre, who have both made direct applications, his is the important contribution of insistence on evolution based only on jazz elements.

Charlie Mingus

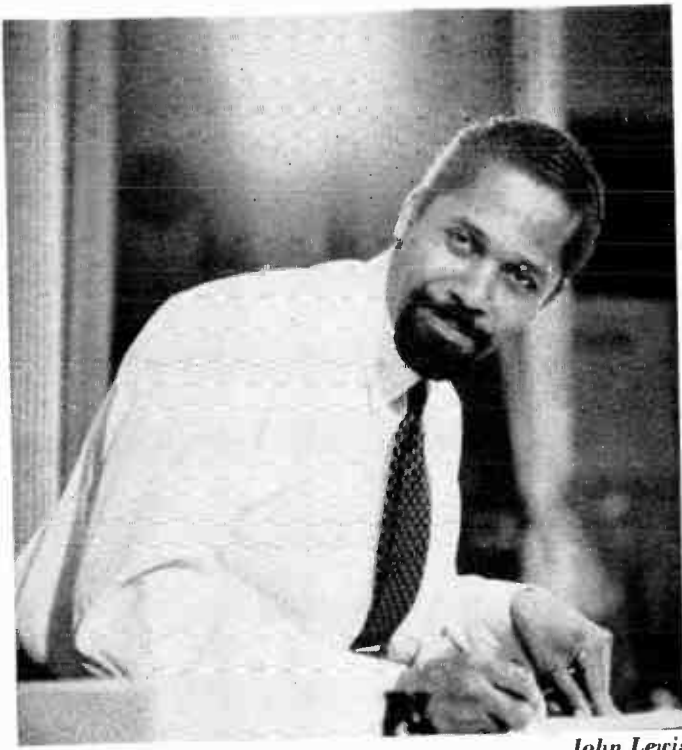
Like Lennie Tristano, Charlie Mingus works mainly with basic jazz elements. However he seems to make no conscious effort to understand the musical thinking of other composers, jazz or otherwise. He does, instead, though, concern himself very much with the highly personal feelings of music in general and he has developed, or caused to be re-used, a system of largely unwritten compositions which gives each sideman a range within which to play and a tonal center (sometimes even combinations of notes) on which to build. Out of this *directed* improvisation comes, when his group is at its best, the full-throated personality of Mingus with all the brooding or bubbling of which he is capable. On his own horn, too, Mingus continues to be one of the most compelling and provocative soloists in jazz.



Teddy Charles

Teddy Charles

Teddy Charles has been developing in such a consistent way and on such a straight path for these last several years, that it took something as dramatic as his Tentet, which appeared at the American Jazz Festival at Newport and recorded an LP for Atlantic, to arouse particular critical and audience reaction to his excellence, both as a vibist and as a composer. Teddy belongs to that select group of improvisors whose stock-in trade is anticipatory playing but, more than that, he is in even a more select group which gives to composition an expansive communication, an intellectual meaning, a concept of parallels: in short, the whole gamut of human creating; and yet, does this composing, calls forth this meaning, as much for the *contributing* soloists as for the personal need which is expressed.



John Lewis



Lennie Tristano

Charlie Mingus



Jimmy Giuffre



Billie Holiday

In concert and on records, Lady Day proved herself again to be the mistress of each jazz situation, etching new meaning into old lyrics, giving an old-as-earth feeling to each melody. Other singers can and do suggest those qualities, but none match the awe-ful reality of Billie's artistry where the gamut of emotions can be almost felt and touched by the audience, sometimes to an unbearable degree, even more so when her audience has understanding compassion.

In any case there is this interdependent relationship between Billie and her audience, this feeling of companionship, this belief that one is a singular listener to a personal story, which has grown along with the careful control which she can bring to each nuance of word and note. Through all the loneliness and pain, which are central parts of her story, runs the poignant self-sacrifice, even ingenuousness, which strikes at us.



Singers of the Year



Frank Sinatra

To claim that there is a distinct parallel between the singing of Billie Holiday and Frank Sinatra would get you a violent argument in most quarters of the jazz world, and, yet, there is that parallel and its significance should not be lost.

The loneliness of one who wants not to be alone, but has no ability to share loneliness so as to find comfort, is an essential element in the singing of both. And, while that forced singularity gives an added depth to the personal cries in their reading of lyrics, it, mosttimes, excepting their most artistic performances, makes less genuine their portrayal of the joy that comes from security.

So much for the unhappy, though it does play such an important role in their work. Frank shares another attribute with Billie, also sometimes missing today: the obvious vitality of his sex; as she is every inch and note a woman, so is he a man. The arrogance and kindness, force and gentleness, pride and helplessness of being a man is portrayed by this be-hatted, tie-loosened, after-hours human with an exactness which somehow gathers all these elements, fits them with precise artistry, handsome tone and compact control which gives them a shining clarity.

The New Stars of 1956

Dick Garcia

Ever since Charlie Christian first brought the electric guitar to the attention of jazz musicians and listeners alike, as an outstanding solo instrument, the advancement of that instrument has been steadily building. At the present time a crop of unusually talented young guitarists are moving those boundaries out further. At the top of this movement is Dick Garcia a musician of spirit, imagination and high facility.

Dick is a native New Yorker who comes from a whole family of guitarists. Uncles, father, grandfather and great grandfather all play, or have played the guitar. His credit lines include tenures of musical duty with George Shearing, Tony Scott, The Glenn Miller-Ray McKinley Orchestra, and at present Buddy De Franco's Quartet. He most certainly bears watching.



Steve Lacy

Steve Lacy is a young soprano saxist who plays modern jazz on that instrument with extreme freshness and vigor. To hear Steve play the multi-noted modern figures and extended line on an instrument usually associated with Sidney Bechet and, at one particular time, Johnny Hodges, is indeed a stimulating experience.

Steve, like Dick Garcia, is a native New Yorker, who lists as his influences Duke Ellington, Johnny Hodges, Miles, Monk, Sonny Rollins and Charlie Parker, "of course." Classically it's Stravinsky, Bartok and Schoenberg. Strangely enough, Steve plays only soprano, nothing else. When Steve was questioned about his future he said something, quite a few people are going to be repeating in the future, "I've got a new axe; there's no limit."

Jimmy Smith

The electric organ, long an instrument of the swing age, has come upon an entirely new day under the exciting fingers of Jimmy Smith. In no small way, Jim has revolutionized the attack of the jazz organ. Through his innovations, a long many-noted line has been added to the improvising power of the console, making it a vehicle for modern figurations and conceptions. The great stir he has caused around jazz circles can be well understood from this standpoint alone. Besides this new concept for organ, Jim brings fire and imagination to the instrument.

Jimmy is from Norristown, Pennsylvania and played piano until some three years ago in many rhythm and blues bands in Philadelphia where he took to playing jazz organ exclusively. Jim fronts his own trio of organ, guitar and drums.





Comeback of the Year

Anita O'Day

Anita O'Day swung back into action last year, overcoming strange accompaniment at the American Jazz Festival at Newport, like the professional that she is. Then, and at later dates in New York City and elsewhere, Anita, whose influence is felt in the work of dozens of the contemporary jazz singers, showed the particular marks which have always set her apart from her followers: an innate sense of the beautiful *and* the ridiculous, which allows her to take tremendous license with many lyrics, so emphasizing or de-emphasizing them that she seems almost a commentator on the state of things in general. That is a peculiar ability which is hard to describe in more graphic terms. There are a few other artists who have it. But, it reaches a kind of high-point in Anita, partly because of the tenseness which underlies the supposed coolness of her performances and partly because she has grace enough to see words in relation to herself. If jazz is not sacrosanct to the listener, but, rather, is realistically appraised as an attitude toward life, Anita's return to records and clubs is all the more delightful.

Entertainer of the Year

Mort Sahl

Comedian Mort Sahl occupied this position last year, so there's a certain amount of selfishness in reappointing him now. But there's a quality of artistry, of jazz artistry, about Mort which makes us willing to break our own rules. Why do we say jazz? We've appreciated his work long enough to become familiar with all the basic routines; all comedians have them. But, with Mort, the routine is only a score on which to improvise. That's part of jazz, of course, but he carries it further than that, and with special understanding.

A former writer, who discovered that he could sell little of his satirical work, but could, instead, present it almost verbatim, on the stage, Mort is more commentator than comedian, and his listeners' laughter is most often on two levels — one for the incongruity of the moment and one for the special message involved. If, for example, you speak about, as he does, the new trend for some musicians to wear three-button suits, and then go on to say that Ivy League stores are the only ones which have no mirrors: they have other customers who stand in front of you, there is both humor and the social consciousness which is part of jazz, at least the best of jazz. And Mort's monologues are filled with just such concepts. To Mort the pious are doing their bit, the pietistic are mortal enemies to be joined in combat.

What this has meant, of course, is a kind of specialized living. He can only work in certain clubs and on particular TV or radio shows, because, as producers will tell him: "We find that your humor doesn't integrate with ours." It has also meant that the phonies are rather painfully uncovered in the face of his almost blind individualism, a welcome, irreverent reverence which follows the spirit of jazz.





Lewis, Heath, Giuffre, Kay and Jackson at Music Barn and on Atlantic.

Best Jazz Records of 1956

Bob Brookmeyer

Here you'll find the altogether different kind of authority Bob has; guitarist Jimmy Raney is his perfect foil whether Bobby is playing piano or trombone. (Prestige 214)

Clifford Brown—Max Roach

The *At Basin Street* LP, the best in the series: Clifford at his peak, Max working hard and Rollins a welcome addition. (Em-Arcy MG 36070)

Teddy Charles

Easily one of the most important records of the year—the *Ten-tet* with excellent writing and playing by all concerned. (Atlantic LP 1229)

Miles Davis

An LP titled *Blue Moods*, so involved with those moods and expressive of them because of Miles, Mingus, Charles et al. (Debut DEB 120)

Debut Sampler

An amazing collection of provocative tracks, some of them not previously issued, including several dozen musicians. (Debut DLP 198)

Drum Suite

Drummers Osie Johnson, Gus Johnson, Don Lamond and Teddy Sommer combine with fine sidemen and clever arrangements to swing this. (Victor LPM 1279)

Russ Freeman—Dick Twardzik

Fine Freeman, but this LP was picked for the amazing tracks by the late Dick Twardzik who ranks with other jazz giants. (Pacific Jazz LP 1212)

Erroll Garner

This *Concert By the Sea* LP has wide-open Garner with more long-limbed tenderness than you've heard from him before. (Columbia CL 883)

Grand Encounter

A meeting between two members of the MJQ and three West Coast musicians, all soft-styled, showing development of styles. (Pacific Jazz LP 1217)

Chico Hamilton

Chico's second LP with the original group, showing any number of varying moods and shades within the chamber music format. (Pacific Jazz 1216)

Billie Holiday

Solitude is a particularly excellent collection of mature Holiday with all the loneliness and pain very much evident. (Clef MGC 690)

Billie Holiday

Velvet Mood is that unconventional kind of velvet associated more with the Duchess Hotspur than with Blue Boy. (Clef MGC 713)

Two Interviews

Two pretented interviews, one with a rather vague musician, which will strike close enough to home to bring discomfort. (Fantasy (EP 4051))

Stan Kenton

Re-recordings in high fidelity of many of Stan's *classics*; excellent performances and sound and exhilarating swinging. (Capitol W-724)

Stan Kenton

Cuban Fire is mainly jazz in its solos, but is probably the best Kenton ever issued—a special kind of fire. (Capitol T-731)

John LaPorta

A sometimes uneven LP for three different groups, three tracks are superior La-Porta writing and playing in every respect. (Fantasy 3-228)

Elliot Lawrence

Gerry Mulligan arrangements played well by an all-star band with excellent solos by Al Cohn and Eddie Bert. The arrangements are excellent. (Fantasy 3-206)

Teo Macero—Bob Prince

The avant-garde in full-swing (especially Teo), excellently recorded and performed; for creative listening by those interested in experimental music. (Columbia CL 842)

Shelly Manne

The best Previn piano on record with excellent solos and support from bassist Leroy Vinnegar and drummer Manne. (Contemporary C 3525)

Shelly Manne

Same three again, this time playing tunes from *My Fair Lady*, retaining much while adding to the tunes in every way. (Contemporary C 3527)

Charlie Mingus

The *Jazz Workshop* sometimes suffers from two inadequate horns, but the music is always stimulating as are the other soloists. (Atlantic 1237)

Charlie Mingus

In-person reporting from the Cafe Bohemia with excellent sidemen and a many-minute duet between Mingus and Max Roach. (Debut DEB 123)

Modern Jazz Quartet

A fine, varied LP, representing a typical nightclub set—and on two levels; fragile and cooking especially in the hands of Milt Jackson (Prestige LP 7005)



Bob Brookmeyer
played with authority.

The Brothers Sandole

Part of city-by-city series, this one features the very-rooted experimental writing of the two Sandole brothers. (Fantasy 3-209)

Tony Scott

A good record with fine musicianship, but chosen mainly for one track; the very exciting *Acolian Drinking Song*. (Victor LPM 1353)

Zoot Sims

The expansive, almost throbbing Sims horn matched with the leashed Brookmeyer trombone and an excellent rhythm section. (Dawn DLP 1102)

Zoot Sims—Bob Brookmeyer

Happy music from the heavy hitters in Mulligan's group; varying paces so that the expected is happily different. (Storyville STLP 907)

Frank Sinatra

Swinging Lovers re-matches Sinatra and Nelson Riddle for a be-hatted, tie-loosened, almost impeccable set of performances. (Capitol 653)

Jimmy Smith

Electronic organ blasts back through the hands and feet of Jimmy in an album particularly representative of his talents. (Blue Note LP 1525)

Jeri Southern

A graceful LP of excellent songs with a care for the meaning and, sometimes, for the more important meaning of each lyric. (Decca DL 8055)

Lucky Thompson

Easily the best Thompson on record for many years with a contemporary, glowing, secure sound to the entire album (ABC-Paramount LP 111)

Lennie Tristano

The first records from Lennie in a long time, there are three tracks which are as magnificent as you are apt to hear anywhere. (Atlantic 1224)

Joe Turner

The boss of the blues' shouters, with musicians familiar with that area, shouting down whole varieties of jazz walls. (Atlantic LP 1234)

Mel Torme

Marty Paich did the fine arrangements with solo room, while Mel sings with ears, taste and real musicianship. (Bethlehem BCP 52)

Modern Jazz Quartet

The *Fontessa* LP is beautifully structured with continual delicacy sometimes precluding total expression but with a discipline much-needed in jazz. (Atlantic LP 1231)

MJQ—Jimmy Giuffre

Recorded at Music Barn, this LP is a plausible and logical uniting of the five; all fine with Milt sparkling throughout. (Atlantic 1247)

Thelonious Monk

Characteristic Monk, giving an effect like concave and convex mirrors, where images spread and narrow before them. (Riverside 12-209)

Jack Montrose

The emphasis is on form and chamber music, but always for and in jazz; fine musicianship throughout the album. (Pacific PJ 1208)

Phineas Newborn

This will be a collector's item someday—even now it's a startling display of the one-hundred-fingered-pianist. (Atlantic LP 1235)

Jackie Paris

Our jazz singer, wailing, but impeded by the arrangements, still overcoming obstacles because of his impelling talent. (Wing MGW 60004)

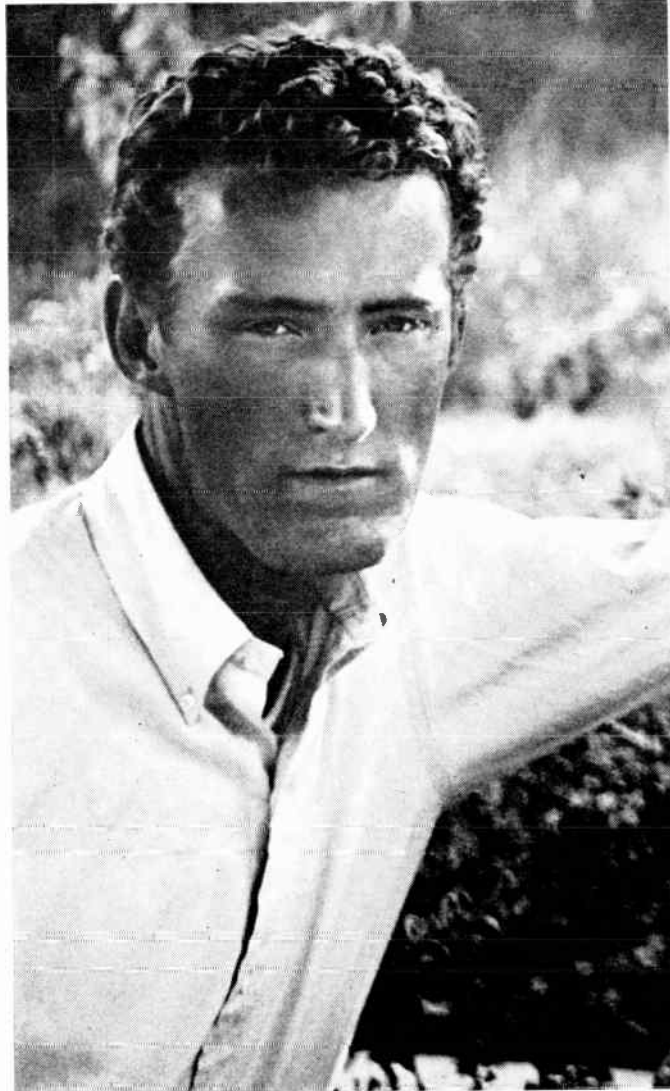
Lucy Reed

An uneven LP; at its best it should remind of fireplaces, mulled beer and a red-haired lady in front of it all. (Fantasy 3-212)

Roy and Diz

An example to young trumpeters of how jazz trumpet should be played; fine backing by Peterson Trio and Louie Bellson. (Clef MGC 671)

Twelve Pictures

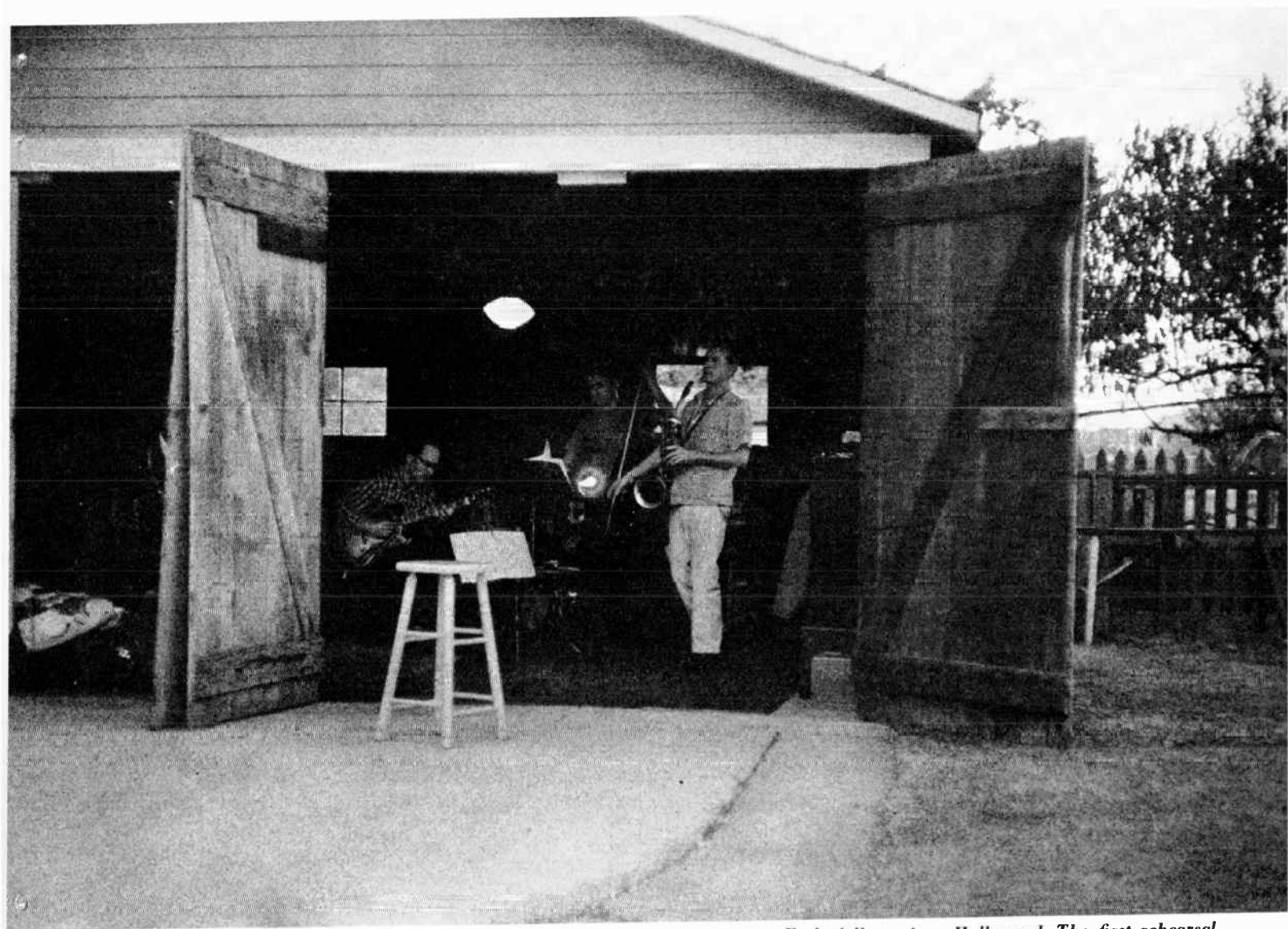


by
William Claxton

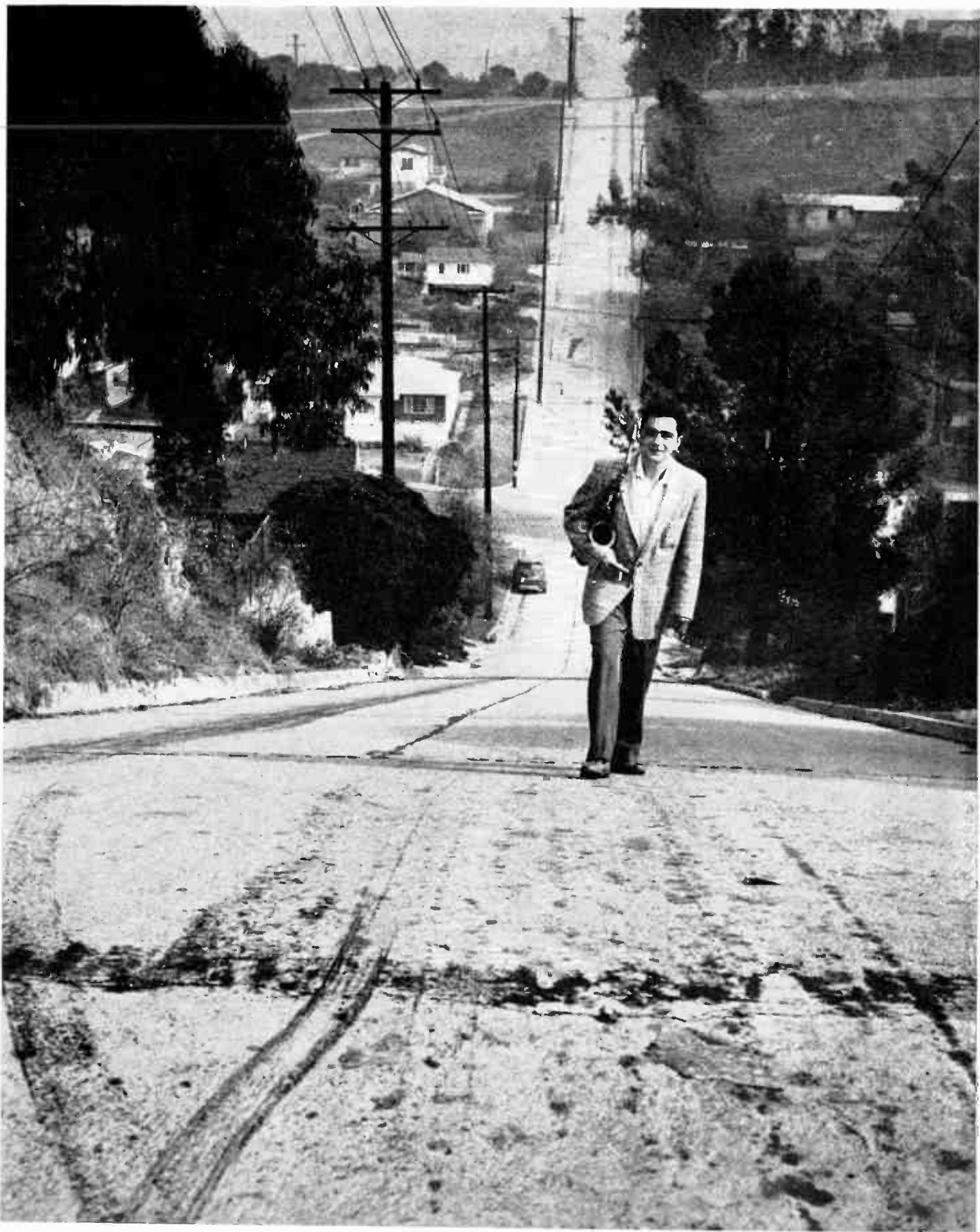
William Claxton is a twenty-seven-year-old native Californian with two degrees in psychology and no formal education in the art of photography. Published in over nine national magazines, the recipient of four different art awards, Bill works and sells in every aspect of picture-taking, combining a kind of long-lined, often quiet grace and sometimes pixie-ish humor with the utmost in clarity. For his YEARBOOK work he used two or three Rolleiflexes and two 35mm Nikon cameras: Kodak Tri-X and Ilford HPS with forced development when necessary and those light sources that were available, although he will use any source to get the desired results. Bill captioned the twelve photographs that follow; the captions follow his photographic use of opposites in line, mood, texture and lighting with which he produces intense but cool images.



Chet and Halmea Baker.



*Early fall evening, Hollywood. The first rehearsal
of the Jimmy Giuffre Three:
Jim Hall, guitar; Ralph Pena, bass; Giuffre, tenor.*



Elysian Park District, Los Angeles. with hill-climber, Art Pepper.



Miss Dinah Washington in repose.



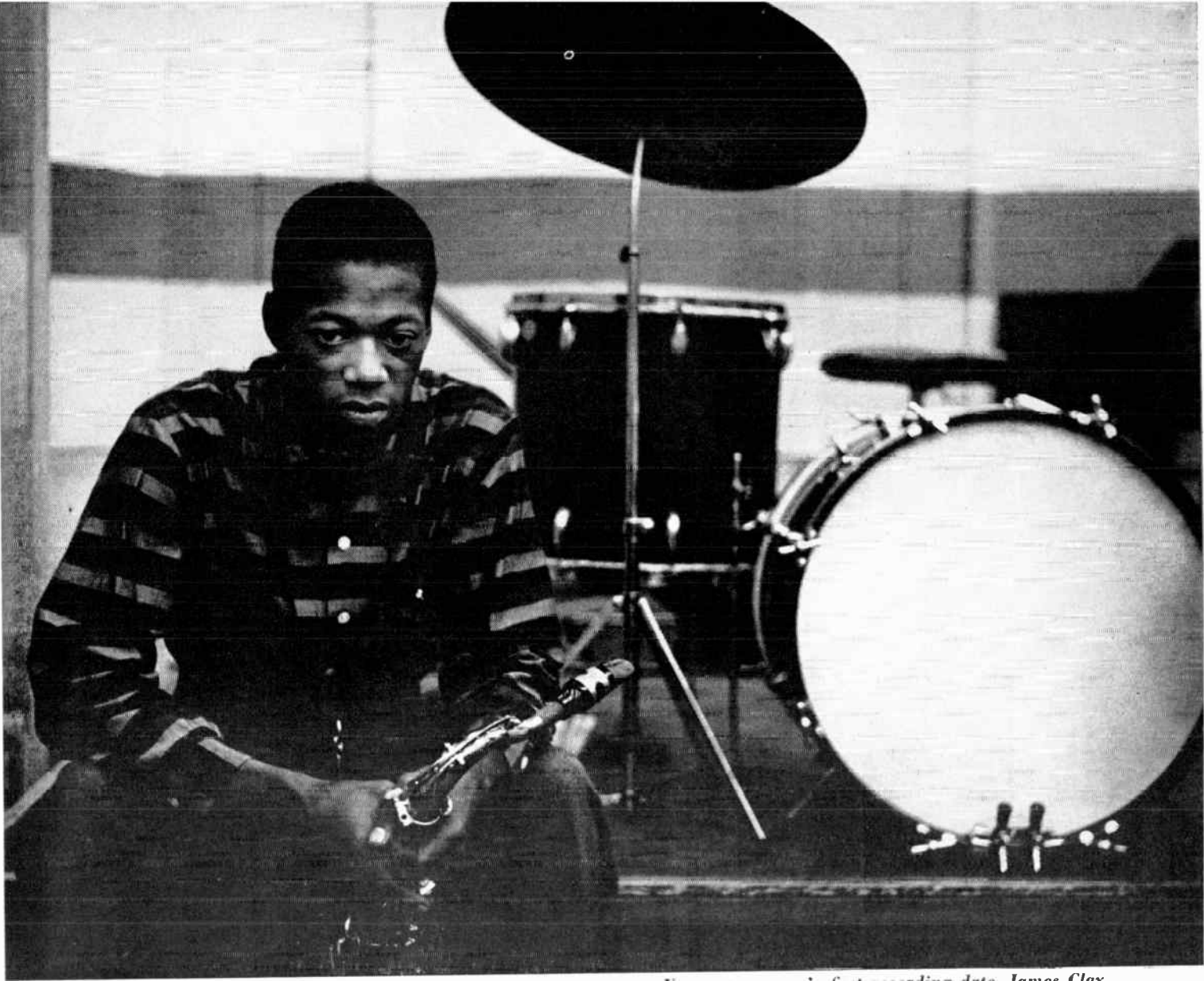
Anita O'Day — Television Rehearsal

A thin singer cloaks during recording date. Capitol Studios, Hollywood.

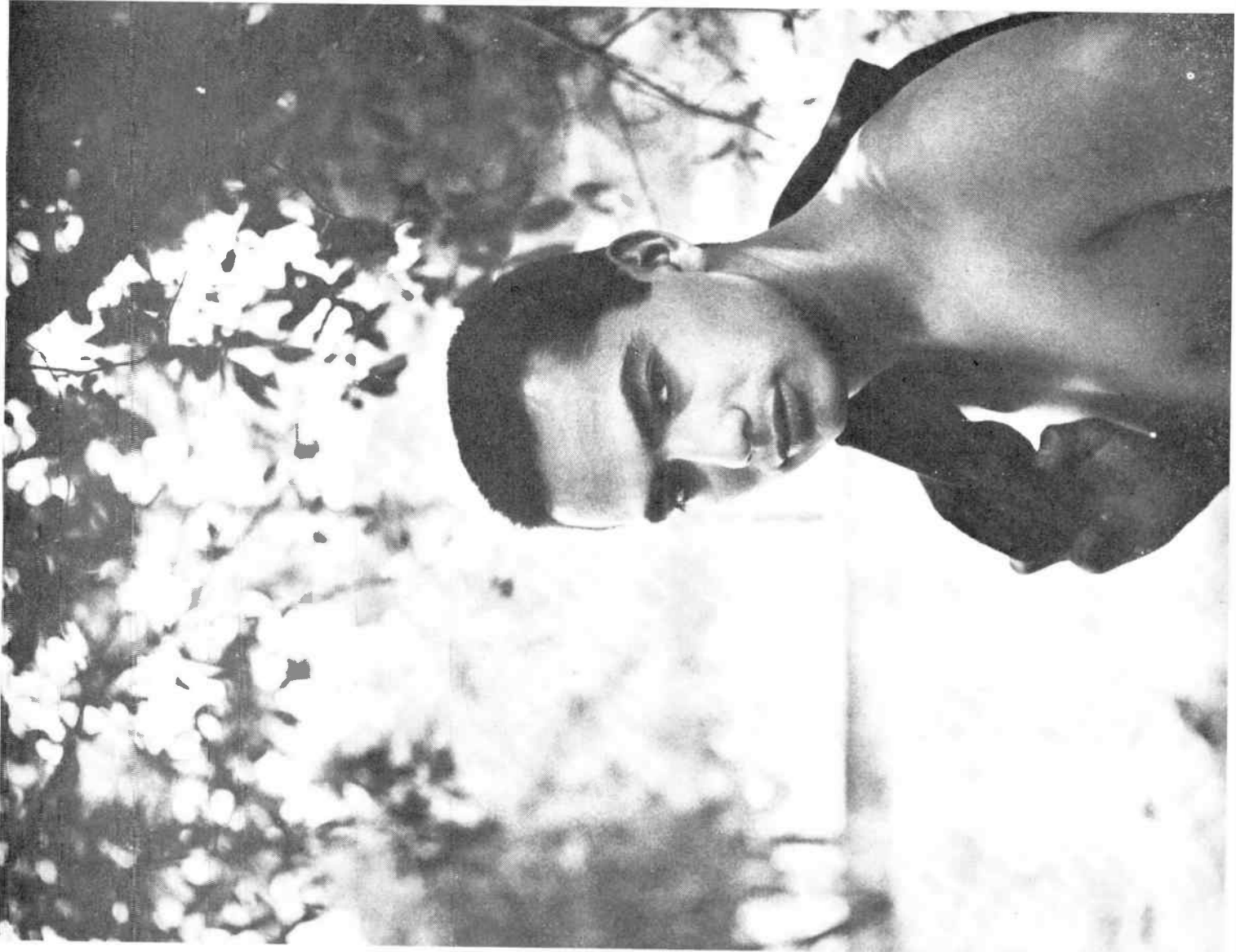


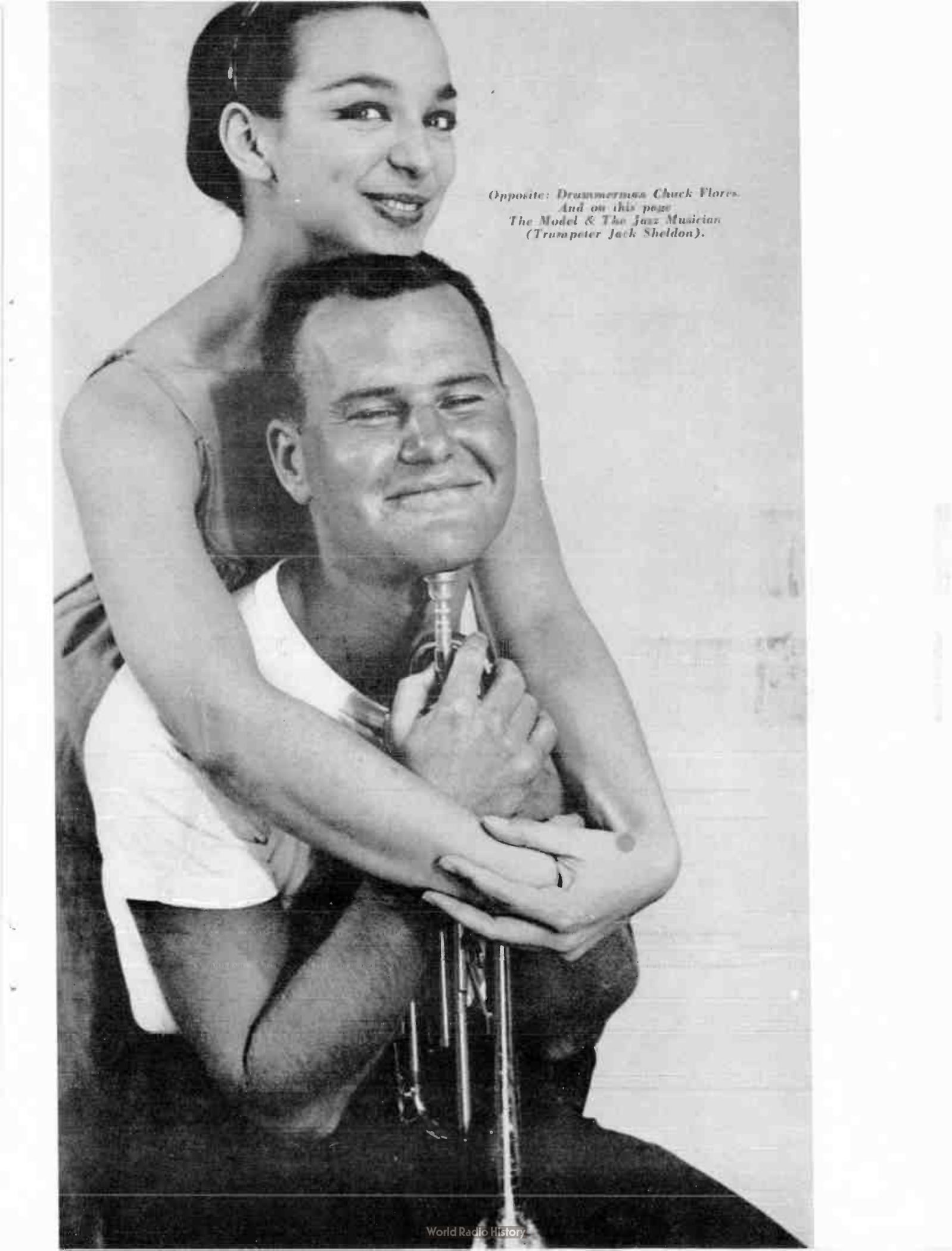
*Rehearsal of Los Angeles television show, "Stars of Jazz."
Performers are (L to R): Sonny Clark, June Christy, Bob Cooper and Frank Rosolino.
In the background, MC and Bobby Troup confer with Producers.*





Young tenorman's first recording date, James Clay.





*Opposite: Drummerina Chuck Flores.
And on this page
The Model & The Jazz Musician
(Trumpeter Jack Sheldon).*

Cy Touff and Richie Kamuca (Courtesy Pacific Records)





Early morning party, Hollywood Hills, Circa 1953.

Arranger Johnny Mandell tells the story about listening to the Count Basie band rehearse one afternoon while the Count wandered about the empty nightclub, paying no attention to his band or its playing. The musicians were obviously uncomfortable and they practically forced him to the piano. Suddenly the band smashed left and right as it had not done earlier. That was no reflection on the other three members of the rhythm section: the Basie magic is hard to explain, as hard as the man himself. He describes himself as a "non-pianist"; he exhibits none of the conventional signs of leadership, yet he has consistently pushed and pulled great bands into shape and sound for over twenty years.

The Basie Story began August 21, 1904, in Red Bank, New

Jersey. Practically from the moment he could sit on the piano bench, he began studying with his mother, eventually picking up the rudiments of organ from Fats Waller. Most of his early professional work was done around New York but, in 1934, he travelled to Kansas City with a theatre unit which fell apart in that city, leaving Basie stranded. For awhile, he played with Walter Page's *Blue Devils*, then joined the Benny Moten band, remaining with it until 1935 when Benny died and Basie inherited the band.

By that Summer Count had a ten-piece orchestra and a radio program on a small Kansas City station. Critic John Hammond heard the band and managed to bring it to Chicago, then to New York in 1936. By January (*Continued on page 56*)

TWENTY YEARS WITH BASIE



By Bill Cox



Freddie Greene represents twenty years with Basie (he has been with him since 1937), and his rhythm-styled guitar has been as much responsible for the locomotion of the Basie band as any other single factor. That rhythm, that swing, is masterfully represented in the picture below by camera-artist Bill Claxton, who caught Basie and vocalist Joe Williams and the reed section in action.





basie's from the old school

but bebop is 'real great
if it's played right'
says the count
in his blindfold test

by leonard feather

IF YOU READ last month's issue, you know that what follows is the second half of a special pair of blindfold tests. The same group of records was played to two musicians: Buddy Weed, radio network pianist and trio-leader, who listens only to classical records in his spare time; and Count Basie, jump pianist and traveling band-leader who listens to plenty of jazz.

Buddy's comments on the records appeared last month. Below you can see what happened when I spun the same discs for the bland, easy-going Count, who hates to say a bad word about anybody — not for professional courtesy or shrewd business reasons, but simply because he's an exceptionally kind-hearted guy who likes all kinds of music and all kinds of people.

Here's what Basie had to say:

the records

1. Bass is really wonderful . . . reed section very outstanding . . . trumpet solo, great performance. That's true bebop, the record in general. That's a whole bebop record, isn't it? 'Cause I really don't know what bebop is. I'd like to know what band that was — sounds like the boss. Dizzy. But Red Rodney plays terrific like that too. Arrangement very interesting — tells a story from start to finish. Four stars.

2. Now there's a real nice simple record . . . I go for things that are simple like that. Easy to listen to, easy to dance to, pat your feet to:

one of my favorite tunes — first time I ever heard it treated like that. Solos are relaxed, easy. A solid record — no idea who it is. Four stars.

3. I hope the guys will forgive me for this—that first chorus is messed up. They're not together. Piano nice; trumpet fairly good — tenor plays like Pres. Conversation between the trumpet and tenor didn't hold up too well. I think if they'd made it over, they'd have done this better. The best thing on it is the fine bass work. Two stars.

4. Everything is wonderful about

this. Harry Carney; Lawrence Brown: sounds like one of those Buddy Rich breaks . . . In a way that male vocal sounded like King. No idea who the girl was; or the trumpet. Alto sounded like Johnny Hodges. Fine record—four stars.

5. This sounds like an old shout I used to hear years ago; something Duke did. Sounds very heavy, very solid. I like the solos. Arrangement varies just a little from the original, still it's the next best to Duke. Whoever played the piano sounded almost like Duke. Three stars.

6. Sounds like my boy on tenor. To

me he's always good. Of course people will talk about those high notes, but you know, there's tricks to everything . . . though Jacquet can play as much solid horn as anybody else . . . he must have put this band together just for the record—like building a house; but it does the best job possible under the circumstances. Rhythm section sounds fine; drums are in my taste. Baritone is real great, and that wonderful trombone knocked me out. Record ends just as I expected. For the soloists this would be worth four, but on the whole, three stars.

7. Do you have to play this all the way through? . . . Well, I won't stick my neck out; this music stands for something, but as it is now, it seems quite a bit webby. Do I hear a banjo? . . . there's no comparison with the kids playing today — time has just walked right by these guys. It's like comparing a 1904 automobile with a new model. Back when this music was really played, it was great; but anybody who can see it now is just kidding himself — just wants to have something to say. I won't rate this one.

8. Sounds like my boy Johnny . . . that was real cute . . . I can close my eyes and almost say that tenor was Pres . . . trumpet fine, clarinet wonderful. A good record — it tells a little story. Four stars.

9. Sounds like Zutty . . . and that must be that fine old man Sidney Bechet; I have an awful lot of re-

(Continued on page 33)

records reviewed by count basie.

Count was given no information about the records before or during the test. See last month's issue for comments by Buddy Weed on the same records.

1. Dizzy Gillespie, *One Bass Hit*, Part II (Musicraft). Ray Brown, bass; Gillespie, trumpet. Arr. Ray Brown.

2. Sam Donahue, *Dinah* (Capitol).

3. Dexter Gordon, *Dexter Digs In* (Savoy). Gordon, tenor; Leonard Hawkins, trumpet; Bud Powell, piano; Curley Russell, bass.

4. Metronome All Stars, *Nat Meets June* (Columbia). Harry Carney, baritone; Nat Cole, June Christy, vocals; Buddy Rich, drums; Charlie Shavers, trumpet; Johnny Hodges, alto; Lawrence Brown, trombone.

5. Charlie Barnet, *Birmingham Breakdown* (Bluebird). Bill Miller, piano; Bobby Burnet, trumpet; Duke Ellington composition.

6. Illinois Jacquet, *Jivin' With Jack The Bellboy* (Aladdin). Jacquet, tenor; Leo Parker, baritone sax; Dickie Wells, trombone; Shadow Wilson, drums.

7. Bunk Johnson, *When I Leave The World Behind* (Jazz Information). Bunk,

trumpet; Lawrence Marrero, banjo.

8. Johnny Guarneri, *Basie English* (Savoy). Guarneri, piano; Lester Young, tenor; Billy Butterfield, trumpet; Hank d'Amico, clarinet.

9. Joe Sullivan, *Panama* (Disc.) Sullivan, piano; Bechet, soprano; Geo. Wetling, drums.

10. Louis Armstrong, *Sugar* (Victor). Louis, trumpet and vocal; Barney Bigard, clarinet; Vic Dickenson, trombone.

11. Esquire All Stars, *Esquire Bounce* (Commodore). Tatum, piano; Coleman Hawkins, tenor; Edmond Hall, clarinet; Al Casey, guitar.

12. Fats Waller, *Moppin' and Boppin'* (Victor). Benny Carter, trumpet; Zutty Singleton, drums; Fats Waller, piano; Gene Porter, tenor; Slim Moore, trombone.

13. James P. Johnson, *Hot Harlem* (Stinson-Asch). Johnson, piano; Frank Newton, trumpet; Al Casey, guitar; Eddie Dougherty, drums.

basie's blindfold test

(Continued from page 28)

spect for him — he always sounds interesting to me. Piano sounds like Basie—very webbish—very corny. He and I should play a duet together—we can't keep up with the modern kids . . . rhythm section fits, for the type stuff they're playing. The old man rates four, but for the record, two stars.

10. That sounds like little Vicky there on trombone . . . Barney's there too. And Pops. of course. How does he sound? Well, how does he *always* sound? Four stars.

11. Cute little theme . . . sounds like the boss on piano — Teddy Wilson. Clarinet is my boy Ed Hall—he always plays fine. Guitar wonderful . . . there's the old man, Coleman, or a carbon copy, which is very fine . . . only thing, I didn't care for what was going on behind the solos. It would have been just as good without them. Three stars.

12. I heard this in the picture, didn't I? . . . Starts out real great . . . Fats and Zutty and Slam . . . who's that wonderful trumpet? . . . that trombone in the last ensemble knocks me out. Give that four stars, please!

13. Ragtime piano player — patterned on Fats. Idea is cute, especially the real Fats introduction and piano. Nice drum break . . . trumpet sounds like Sidney de Paris. Guitar okay. Nothing terrific here. Two stars.

afterthoughts by count

I'm from the old school. I'll take the settled old swing with less notes, things that are really simple—but I like to listen to other types. The youngsters in my band support the modern part of the music. And I definitely approve of the way jazz is going. As far as bebop, it's real great if it's played right, and I think it's really taking effect. I have records that I play all the time, trying to understand. Diz and Parker and Jay Jay and Red Rodney — kids like that are really doing it.



Walter Page, Freddie Greene, Jo Jones and Count Basie

The reprinting of a *Blindfold Test* gives added insight into the musical character of Count Basie, we think. As Leonard mentions, in his introduction, he had no idea, as he prepared this column for the July, 1947 issue of *METRONOME*, what kind of comments he would get from "the bland, easy-going Count, who hates to say a bad word about anybody—not for professional courtesy or shrewd business reasons, but simply because he's an exceptionally kind-hearted guy who likes all kinds of music and all kinds of people."

Actually, the comments were stronger than most of us would have imagined, although coated with that kind of ingenuousness which Basie purveys and, among them, we feel that several remarks are important enough to draw to your attention here:

First of all, there is a general open-mindedness, which is more gentle *laissez-faire* than professional blandness. And, in review two, there's a happy acceptance of Donahue, which the public never made. The parallel of Duke and Barnet (5) is a readily acceptable one. His justified delight with Jacquet (6), which not too many current listeners recognize, is tempered with criticism for the group: "he must have put this band together just for the record—like building a house"; which is a just criticism of most such records of today. The criticism of the Bunk Johnson record is most apt, as is the descriptive word "webby," which he uses again when talking of the Sullivan solo (9): "Piano sounds very Basie—very webbish, very corny. He and I should play a duet together. . . ." Then, there's a wealth of meaning in his review of the Hodges record—"it tells a little story"—meaning for present-day recording artists. But, mostly, there's the eye and the ear for the present and future which is evident through the entire review.



"...would you care to list any particular sources of influence?"



JAZZ IN CARTOONS

By Roger Clouse

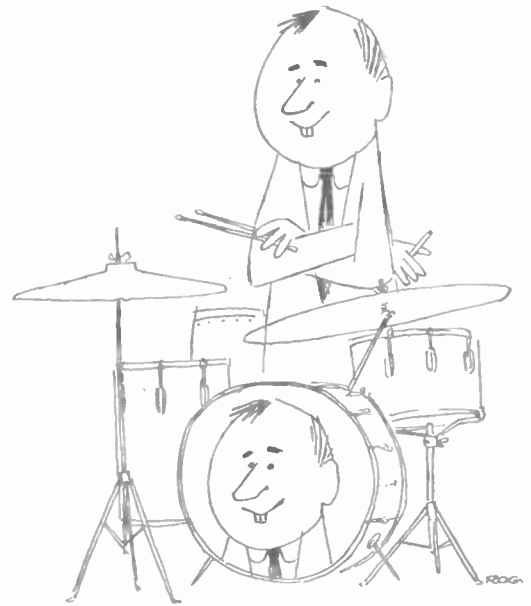


Within the arts the best work seems always to carry a certain quality that transcends the pure physical appearance of that art. A painter, for instance, may use palette and brush in such a way to give the feeling of music. A writer in prose or poetry may use words to achieve the same effect. Most basically, it is a quality of projecting imagination and feeling to the audience.

The two cartoonists you'll find on the four following pages, Rog Clouse and Dave Howe have, we think, this particular quality. They seem to capture, through the medium of cartoon, not only the sights and problems of jazz, but much of the sound and feeling too. In their work you'll not only see some wonderfully funny material but a good deal of perception of what jazz is.



"Nick, the boys and I have been having a little talk . . ."



Rog Clouse is, we think, an extremely talented cartoonist and painted from Oneida, New York. A sense of humor is most important to him and he finds it reflected in the blowing of Diz and Bird. Among his jazz favorites are Bud Shank, Lee Konitz, Miles, Mulligan, Tristano and Machito; the Afro-Cuban scene is a special favorite.

In cartooning: Sam Cobean, Dana Fradon, Robert Osborn, Shultz' *Peanuts* and Walt Kelly.

He collects old instruments and has a quantity of them around his rooms. He also plays by ear: C Melody sax, trumpet, piano and bongos. In Classical music, there's Bartok, among others, and he also writes short stories and poetry and ballads.

His dislikes run to long hair, filtered cigarettes and bare floors. He likes red-checked table cloths and pizza.



"Not THE Chet Baker!"

More Cartoons

Dave Howe seems to have the extraordinarily wonderful ability of capturing the particular *swinging* feeling of jazz in his drawing. He very often works while listening to a particular musician and then tries to capture the feeling of that soloist in his drawing. *A well-known baritone saxophonist* was conceived in just that way.

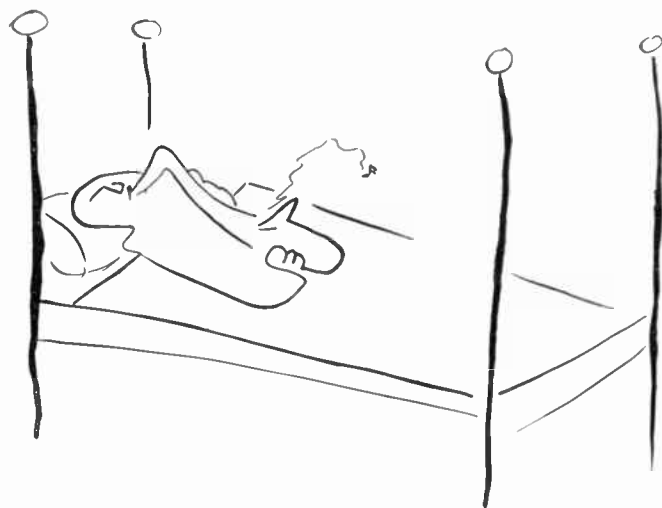
Dave's taste in jazz run on a similar line to Roger's. He, too, likes Shank, Mulligan and Baker. He was often seen at the sessions Lennie Tristano held at his studio. He quite naturally has a strong feeling for Tristano, Konitz, Marsh and Willie Dennis, a close personal friend.

Dave is originally from Webster, New York, but can often be seen on his periodic sabbaticals in jazz clubs and Junior's. The cartoons of Clouse and Howe, we think, are a real out of the ordinary asset to *Jazz 1957*.



"You can tell your readers that we give our artists unlimited freedom . . ."

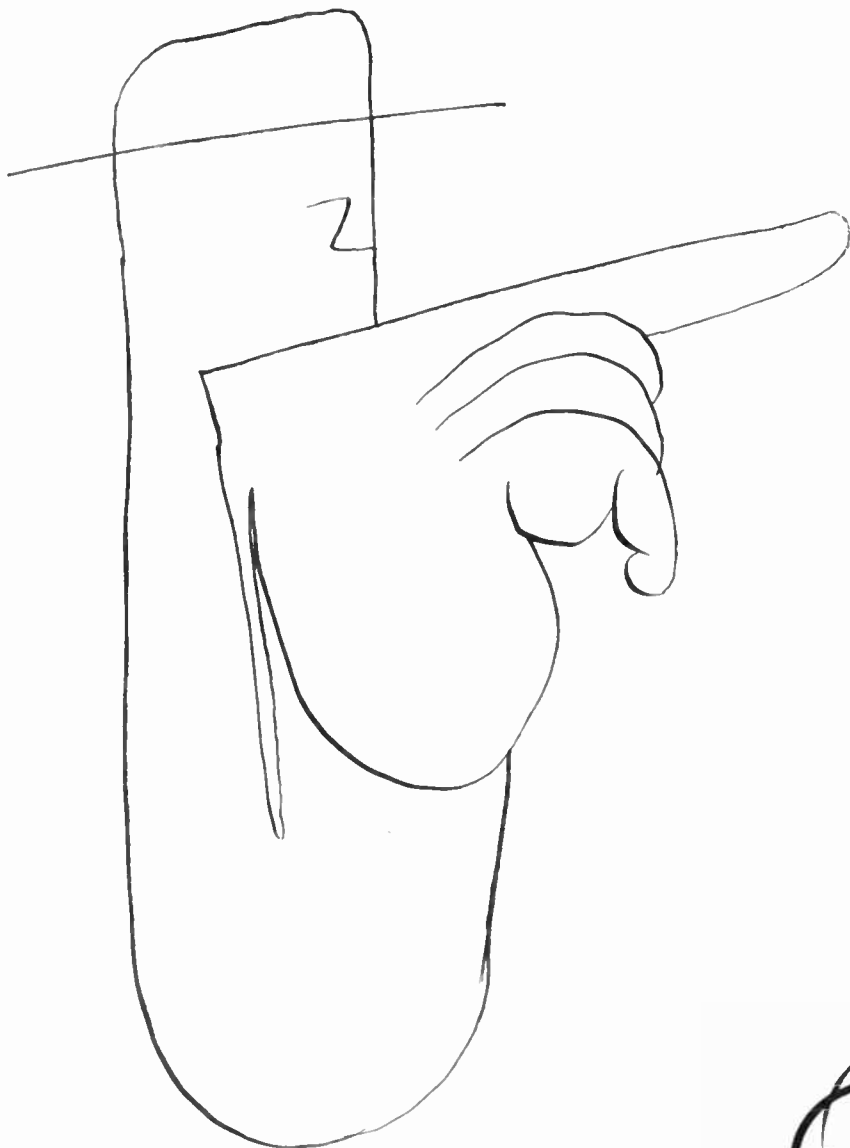
A well-known baritone saxophonist.



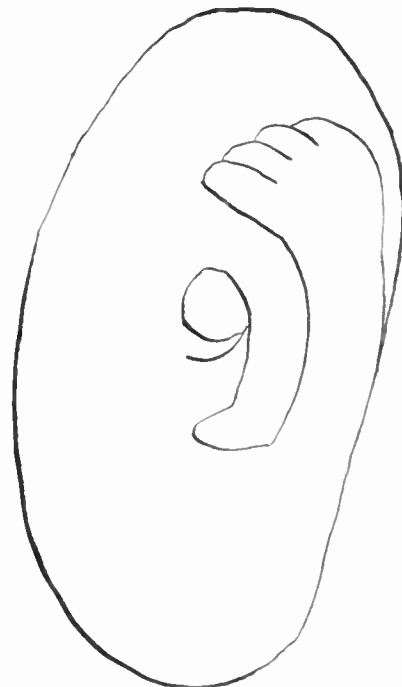
Some cats are lazy.



By Dave Howe



"I want Gene to take the bridge . . ."



*"Oh, my god,
I forgot the rehearsal . . ."*

"What an odd progression."



"There's nothing like two-beat . . ."

JAZZ AROUND THE WORLD

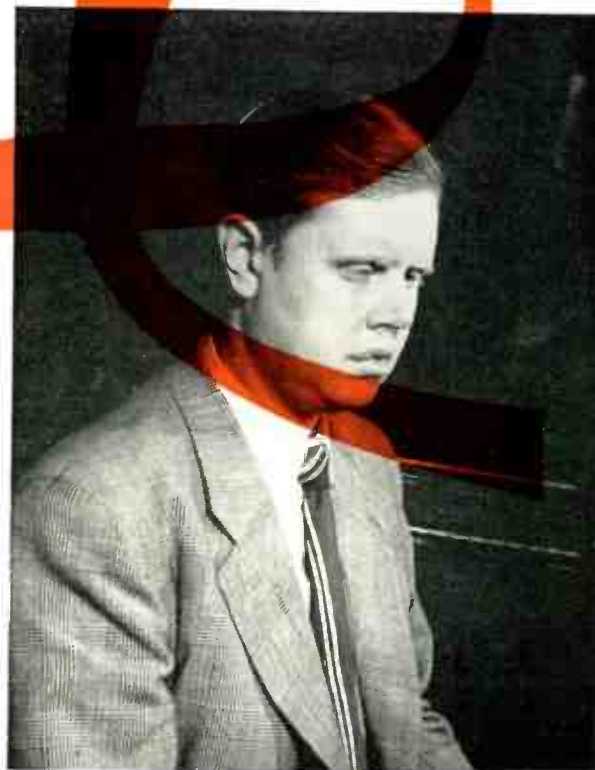


Trumpeter Ed Leddy and trombonist Don Kelly stormed England with the Stan Kenton orchestra.



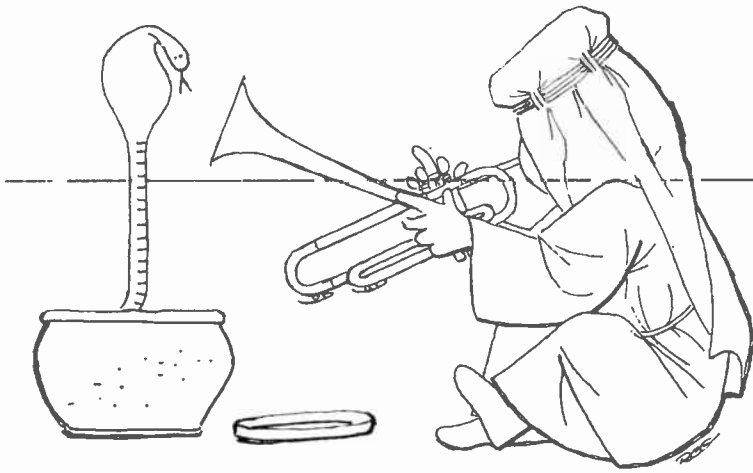
Ronnie Verrell and Johnny Hancock and (left): Swedish pianist Reinhold Svennson, below.

Jazz is becoming a broad belt of understanding reaching out from the United States to all sections of the world. Its effect is only coming home to us in recent months because so many of our own jazz personalities are making trips abroad in the capacity of emissaries (both official and unofficial), of understanding. This year past, for instance, saw the big bands of Dizzy Gillespie, Stan Kenton, Count Basie, Claude Thornhill and Benny Goodman on planes and ships enroute to foreign lands. 1956 probably saw more American jazz personalities in other countries than any other year. Whereas jazz audiences seemed, previously, to be limited to the Continent, Dizzy's trip to the Near East and South America, Benny Goodman's trip to the Far East and offers from Australia and Africa to please send live jazz personalities there, would seem to point up a whole new area for jazz to cultivate. The thing that amazed most of the touring musicians in the Far and Middle East was the acquaintance the populace of those countries have not only with big names, but also with relatively unheralded sidemen. The reason, of course, is the extensive degree which record distribution has reached. In almost any town big enough to support a record store, jazz is carried on record, and as its demand grows so does its distribution. Conversely the only conception we have of what is being done, jazzwise, in those countries is by record. We have in



Alto saxophonist Johnny Dankworth is considered by many to be England's greatest jazz musician. German pianist Wolfgang Sauer (below) also sings.





previous years, and in the last year in particular, seen a trickle of prominent jazz personalities from foreign countries to this country, but, on the whole, our concrete conceptions of how they play comes from their recorded performances.

For that reason jazz around the world will be divided into three separate sections: foreign jazz on records, foreign jazz men in the United States playing with American bands and the experiences of American jazzmen in foreign lands. This last segment will contain interviews with some of the personnel of those bands that toured the world with Dizzy, Basie, Claude Thornhill and Benny Goodman. The first section, foreign jazz on records must of course be divided, too, into records recorded overseas by American performers with foreign sidemen, and those entirely made by foreign bands.

The word foreign has a specially poor connotation when it comes to jazz because the musicians of other lands, regardless of their personal environments, have developed, through careful listening, study and practice, the phrasing, the styles and to some extent the feeling of jazz. It shows on their recordings. Throughout their performances you get the distinct impression that these musicians have more than a nodding acquaintance with the harmonies, inflections and rhythmic requirements of jazz. In chorus after chorus the realization comes across that jazz has become a very personal thing to them. It is also true, to a very large extent, that the particular influence of a single American musician, band or group has taken complete precedence over all others; but this is to be expected because of the nature of their learning. They have nothing but records to work with, and little live music outside of their own and the musicians of their own native land.

In the early recordings of Reinhold Svensson for instance there's a most definite emulation of George Shearing. Shearing himself a Briton, when he first came to this country some eight or nine years ago, played almost note for note, the early records of Charlie Parker and Dizzy Gillespie. Records like *Groovin' High*, *Shaw Nuff* and *Blue 'n Boogie* influenced him to the point where he could build something of his own in the modern mode; a something, whether you like it or not, that is distinctive if stylized. Also on the Swedish piano front is the prominent Bengt Hallberg whose playing in some respects, on records, resembles the Bud Powell approach, but who, according to Herbie Mann the saxophonist-flutist, has evolved in more of an Art Tatum approach. Mann has just returned from an extensive European trip where he got a chance to sit in and work with Swedish and French musicians. You'll find his remarks elsewhere in this article. The Tatum leanings in Hallberg's playing were only in slight evidence in a recent Bally release which included him. This group of

records, incidently, gives some good indications as to the leanings of European jazz men from England, Sweden, France, Switzerland and Belgium.

Sweden (along with England), seems to give us the most authoritative foreign jazz to date, at least as it appears on record. Lars Gullin, for instance, is the only jazz musician born and operating outside the United States to win a *Downbeat* jazz critic's poll. His blowing on a whole variety of labels, the most recent of which are the previously mentioned Bally and an Atlantic side completely devoted to him, show his strongest and most predominant influence to be Stan Getz. The sound and technique he gets on baritone is exceptional in the sense that the instrument is deep and throaty. It lends itself so easily to bumping and honking and yet Lars is able to get the smooth, raspish and relaxed Getz sound upon it. Among other Swedish jazzmen Ake Persson, trombonist and Arne Domnerus are constant recording-mates of Gullin. Persson's strongest influence would seem to be Bill Harris. His sound is heavy and pushing, he shouts and yells often. Domnerus seems of late (as on the Atlantic, Gullin release), to be hardening his sound. Where it once was of the soft, flowing Konitz variety it now cuts and bites more, taking much from the American predominance of Parker-influenced altoists. Arne is probably one of the most singular sounding altoists in the world because of this non-allegiance to a particular school. Tenor saxists Rolf Blomquist and Carl-Henrik Norin seem like Lars to be part of the soft school, by record-reports anyway, but as you'll see elsewhere in this article almost all these musicians have gone through a style and conception change.

Few of our most recent recordings are up-to-date enough to record the change. Bengt-Arne Wallin shows a strong sound on record. His trumpet is a vibrant force full of strength and good feeling.

In England there's a wealth of fine musicianship that filters across the Atlantic to us via records. The Ted Heath band on London is probably the most recorded organization in Europe, and spots from time to time, soloists of high calibre. Tommy Whittle, Don Rendell and Red Price have, within the last year or so cut sides with the Heath band demonstrating to U.S. audiences their ability on tenor. In Johnny Hawksworth and Ronnie Verrell, Heath has an explosive rhythm team. Keith Christy and Don Lusher do the tromboning, and both have the big, bawdy sound of Bill Harris. Johnny Dankworth's entry on Capitol was a disappointment in the sense that his records were of the novelty variety, hardly living up to the enviable reputation expected of him. Jack Parnell's

(Continued on page 76)

By Jack Maher



THE DRUMMER AS A PERSON

The drummer is a person. He is filled with all the same conflicts, drives physical and emotional eccentricities that set all people apart from one another, and full of those same characteristics that make them alike. The drummer we are speaking of, though, *the person*, lives in the rarified air of jazz. He lives just that much apart from the rest of society in that he plays drums with jazz musicians, and in the jazz society, a rather chaotic one in itself, is expected and, in many cases, forced to do things in a particular way. What makes it even more of a singular position is the fact that those who demand and desire from him have either conflicting opinions based

on little knowledge of him and his task, or a great deal of knowledge that makes them think themselves capable of dictating to him. The truth would seem significantly to lie within the drummer himself. In creating things it is only the creator himself who can give the final answer. It is the individual fashioner himself who must solve the riddles of himself and his work, even, as has happened so often in the past and will continue to happen, if he has to go against the preconceived notions of a majority.

The drummer as we know him today is in the distinct position
(Continued on page 72)

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TWENTY YEARS WITH BASIE

(Continued from page 44)

of 1937 he had enlarged the band and, in March, he presented his stellar rhythm section of guitarist Freddie Greene, bassist Walter Page and drummer Jo Jones. He made his first records for Decca in that year and within twelve months he was internationally famous. Old reviews from the pages of METRONOME are probably as objective witnesses of the band's musical worth as could be found.

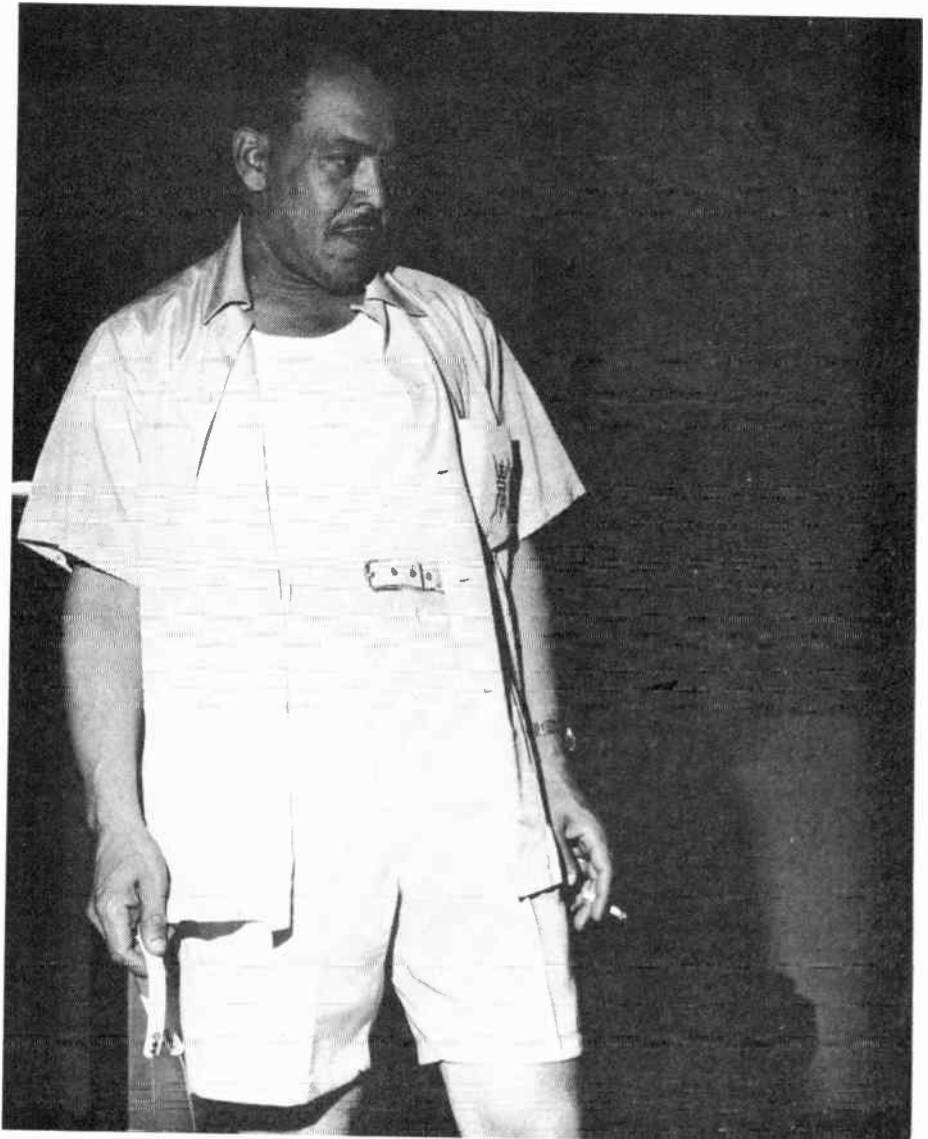
In 1937, for example, the band was reviewed in somewhat reserved terms: "The Count saw that his newly organized band was not yet a bunch of world-beaters . . . So, instead of basking in the glory of his publicity agents, he . . . gathered his men about him . . . starting an intensive rehearsing cam-

paign, resulting in vast improvement in the band . . . It is the smartly written figures on the faster numbers that make the band stand out . . . The rhythm section has been consistently fine from the beginning. Much credit goes to Jo Jones . . . The melody section holds up the band. Intonation and blend are not good; judged entirely from swing angles, the band is good."

Then, in February of the next year, METRONOME carried a lead paragraph which described a battle of music at the Savoy Ballroom between Basie and Chick Webb (a battle, incidentally, which was attended by Duke Ellington, Red Norvo, Mildred Bailey, Gene Krupa and Benny Goodman, who had just performed at Carnegie Hall).

(Continued on page 60)

Alto saxophonist Marshall Royal joined Basie in 1951, helping to organize the new Basie band, and remaining to be its musical director and all-around straw boss.



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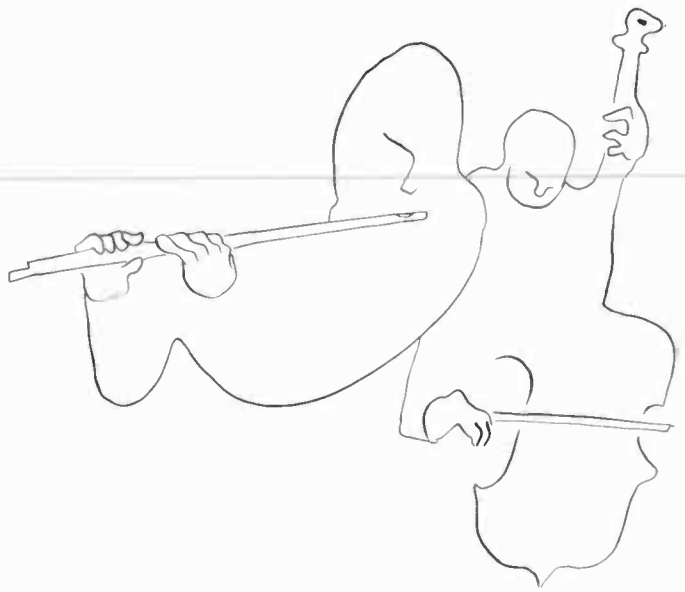
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JAZZ AND ITS DEFINITION



The present paper is an attempt to draw together some of the writer's own observations and reflections about jazz and musicians in American society. Although there is a voluminous literature dealing with this topic, I have made only limited use of it. My perspective is primarily that of a sociologist-social psychologist, with considerable though not extensive participant observation experience as: (a) a jazz musician, (b) a patron of the art, and (c) an organizer of various jazz concerts, sessions, and other types of meetings involving jazz.

This paper will deal with the formulation of a provisional definition of jazz, with particular emphasis upon its relationship to symphonic or "long-hair" music.

Since definitions are often persuasive and reflect certain partisan commitments, it is doubtless unrealistic to expect to construct a definition that will please everyone. For example, persons clearly committed to *modern* will, after hearing some musicians playing very traditional jazz, often approach them and ask "well, how about playing some jazz now?"—meaning, of course *modern* jazz. In short, among those who play jazz, or are generally favorable to it, there is a tendency to restrict the meaning of jazz to "real" jazz, i.e. the type of jazz they happen to prefer. In this example, I have dealt only with partisan commitments within those who show an interest in jazz.

When an attempt is made to distinguish jazz from other
(Continued on page 66)

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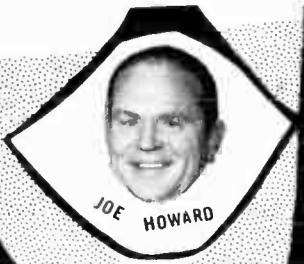
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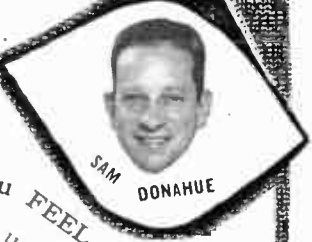
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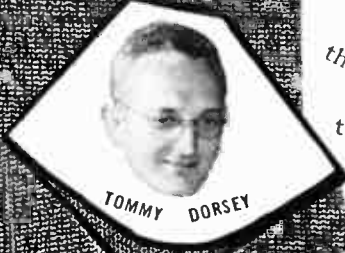
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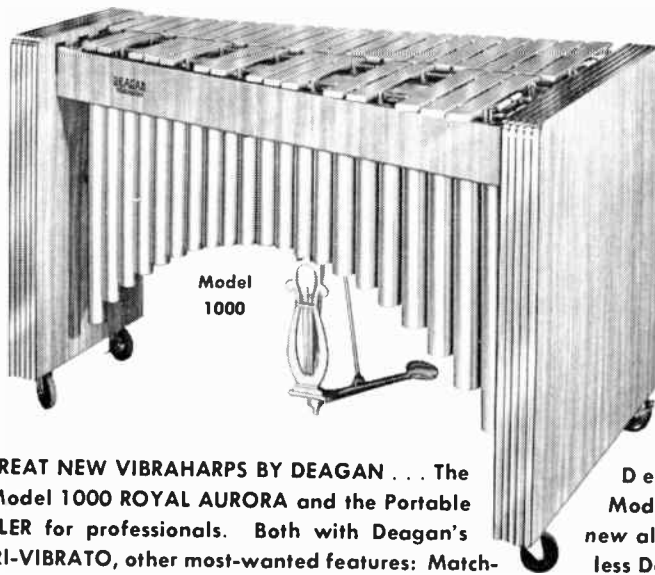
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a battle which Count won handily, or, as it was described, "It was a question of a solid swing to the heart, triumphing over sensational blows to the head."

By this time, of course, Basie had added many of his most famous sidemen: Lester Young and Herschel Evans, both on tenor, altoist Earl Warren, who then occupied much the same position as does Marshall Royal in today's band, trumpeters Harry Edison and Buck Clayton, trombonists Benny Morton and Dickie Wells and a number of young arrangers like Eddie Durham.

This was the band reviewed in superlatives in 1941: "A tremendously exciting band to begin with, the Basie organization has progressed to the point where it is entirely consonant with all the musical laws and tone and intonation and the rules of commerce. This band kicks at every tempo and volume . . . The stalwart arranging talent in the band, like Buck Clayton and Earl Warren, and the strident direction-head of the Count, are really the main reasons for the supply of top jazz scores . . . the Kansas City six . . . Buck, Buddy and Dickie for melody and Jo, Walter and the Count . . . The intonation of the band has improved so much that it is hard to remember that they ever played out of tune. . .

. . . The rhythm section is the most highly touted in the band. It isn't consistent in maintaining tempos as such a reputation would suggest, but it can get a really magnificent beat.

"Perhaps the clearest identification of the Basie orchestra to the average listener, is its leader's witty piano fill-ins on the first and third, or second and fourth beats of each bar or multiple divisions thereof. But, more important, are the over-all qualities of the ensemble, the soloists and the collective and individual spirit that fires them all, and, even more, in the relentless repetition of the same riffs, the same ideas, which produces jazz of unquestionable distinction . . ."

From 1940 to 1950, Basie had the same trouble with personnel changes that beset most bandleaders. Many of his top sidemen dropped out of the band, but he managed to replace most of them with musicians of almost equal stature: in some cases with better musicians. Through the band during those years went such musicians as tenorists Buddy Tate, Don Byas, Lucky Thompson, Illinois Jacquet and Paul Gonsalves, trumpeters Al Killian, Joe Newman and Emmett Berry and trombonists Vic Dickenson and J. J. Johnson. There was a review in the January, 1944 issue of METRONOME: "Still in fine shape with excellent additions . . ." And individual articles and reviews continue until middle 1947 when Basie seems

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to have completely dropped from the pages of METRONOME. Actually he was still very much in evidence, although, in 1950 he was forced to cut down to septet size for about one year, touring with trumpeter Clark Terry, tenorist Wardell Gray and clarinetist Buddy DeFranco among others.

In 1951, with the assistance of Marshall Royal, Basie reformed his band and began the gradual trail to ascend-


ency. In June, 1953, the band came into New York, bringing with it drummer Gus Johnson, bassist Gene Ramey, Freddie and the Count; trumpeters R. Jones, Wendell Culley, Joe Newman and Paul Campbell; trombonists Coker, Powell and J. Wilkins; and saxophonists Royal, Webster, Wilkins, Davis and Fowlkes. (As you'll notice the changes have mostly involved the reed section. Trumpeter Thad Jones replaced Camp-

bell; trombonist Bill Hughes replaced Wilkins; and the reed section became Royal, Wess, Foster, Graham and Fowlkes; a personnel which has remained the same for the last several years.)

The review of that 1953 band was nearly unqualified, noting the rhythmic drive and the library which "is good, not dotted with masterpieces yet, but this band makes almost everything sound like a magnum opus." It was a difficult comeback for awhile, if it can be called a comeback (for Basie had never left). The band was successful in and around New York, but its tours and its record sales were almost uniformly disappointing. Then the breakthrough began and Basie was in business again. It was as if the public had suddenly seen the excellent critique written about the band in the middle of 1953, that "this is obviously the way a big band should sound: with an even attack, a brace of excellent soloists, a dedication to the beat, and a library of arrangements that permit the soloists and the sections to keep the rhythm going always. . . . This is not the incubator of jazz of the future as the first Basie band was. It is unlikely that a Pres will emerge out of this group to shape a whole new era of jazz. This is rather a band that sums up, that shows how it was done and how it is played, what was good and what still is good in the jazz of twenty years ago and of today. In the other arts, it is always those who sum up, who demonstrate the enduring in the past and present, who make the great artists. Maybe it's time for such reviewers in jazz. . . . Certainly, if any group can make this point, this one can. . . ."

Aside from all these comments and descriptions, and the particular reviews which came before them, there is a phrase which most pertinently sums up the Basie band of yesterday and today: it is its compelling spirit of joy with life. It's a joy not untempered with sorrow, but there's always the underlying current of happy resignation because of past and future joys, the philosophical *wottahell* of Don Marquis' *Mehitabel*, what should be carefully called *the lust for life* and a general belief that music, good or bad, is just what you make it to be.

Because of those prevailing winds, and they can be charted through twenty years of Basie bands, there's a continuity in those bands which is unequalled elsewhere in the field and/or business of jazz. Part of the reason for that is the Count and, especially, the Count as he exercises care and caution over his rhythm sections. The Basie piano, and he insists that you view him strictly as a member of the rhythm section, not as a pianist, is essentially the same as it has been for the past twenty or



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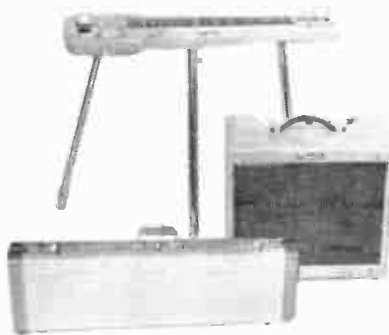
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more years. His right hand plays with the brass or reed sections, biting phrases, feeding rhythmic ideas to the sections or soloists and employing the humorous, but very necessary, chunky fill-ins to scores. His left hand is an amazingly rolling machine for a four-four bass line which is never stiff.

Freddie Greene, who has been with Count since 1937, is one of the fast-vanishing group of rhythm guitarists, a style which hardly appeals to newcomers in the field and a style not too much in demand even in these days of Basie fac-similies, both large and small. Since there have been few changes in the Basie rhythmic approach in all these years (aside from some individual adaptations of the Jo Jones drum style) you could almost say that the heart of this particular approach lies in Count and Freddie.

Certainly it's so that a rhythm guitar does shape a rhythm section in a particular way. And the rest of the section was shaped twenty years ago when Count and bassist Walter Page took the young Jo Jones in hand. (Actually, Jo, who on his own account would seem to have invented Basie as well as jazz, will tell you that he is free of their influence, but Basie, when quizzed about this, will smile mischievously and remark that "Page and I brought him around.")

However, it came about, a Jo Jones drum style developed: a use of a *floating* sock-cymbal sound, among some other things, which is softly integrated into the entire section. It's a style that has influenced scores of drummers and it is hardly strange that the drummers after him have all evidenced that style, though with personal adaptations. (Sonny Payne, for example, the current Basie drummer, though of a more exhibitionistic nature—a show soloist, which Jo never was until recently—still has been brought into the character of the section; and this, without a doubt, is due to the strong influence that Count and Freddie exert in that section.)

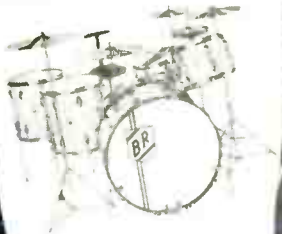
Obviously there's more to the Basie feeling, what we've come to call the Basie swing, than that. It begins in the rhythm section: you'll often see and hear Freddie and the Count playing introductions which may be several choruses long, changing tempos, checking with each other, finding the groove which pleases them most (Basie smiling with evident glee and Freddie nodding with sophisticated satisfaction when they reach that point), then the Count's right foot, which is most often wound around the chair until then, kicks out, there is a sound of command and the band is unleashed in all its fury. (Basie says that he can't understand how any band can swing without such a searching for tempo, and the rhythm section must find it. (Continued on page 102)

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Jazz and its Definitions

(Continued from page 58)

types of music, a number of other partisan commitments arise, particularly those that deal with the relation between jazz and: (1) so-called "serious" music (e.g. symphonic works, chamber works, opera, etc.) and (2) folk music. Thus, one way of approaching the definition problem is to focus upon each of these pairs of distinctions (or polarities) separately. There are still other polarities, e.g. jazz vs. popular music, but their significance is limited and secondary.

First, *jazz is music*¹ (though of course some would limit the term music to their own special type of music), and thus shares certain elements in common with all other types of music—melody, rhythm, harmony, color, form. It is serious music, in the sense that the performers *take it seriously* and try to produce something that is *in fact* creative. For the most part it is less pretentious and "high-brow" than what is ordinarily referred to as "classical" or "symphonic" music. It is modest in its ambitions about form; it is usually, though not always, limited to shorter musical forms. One would be hard pressed to cite examples in jazz that are analogous to symphonies or operas in symphonic music.

Apart from this modesty of form, what else distinguishes jazz from "long-hair" music? To simplify the discussion, I suggest the following rather cryptic questions, which if *all* answered in the affirmative, would constitute jazz:²

- (1) Is the music improvised?
- (2) Does it swing?
- (3) Does it use syncopated rhythms extensively?
- (4) Does it make extensive use of polyrhythms?
- (5) Does it involve a metronomic beat involving compound meter (four or two pulsations to the measure)?

Having posed these questions, I now wish to elaborate each of these *criteria* of jazz.

1. Improvisation is the *sin qua non* of jazz, whether it is of the solo or collective variety. Unless improvisations are given *primary* emphasis in a musical performance, it is not *jazz*. Thus, many dance bands are not properly referred to as *jazz* bands, since improvisation is so clearly incidental and secondary to the performance. From this point of view, "arranged" jazz is a contradiction of terms: quasi-jazz would be a more descriptive label, since it is written to sound *as if* it were improvised. What is *improvisation*? It is an extemporaneous performance based upon a loose, pre-determined structure; this structure consists largely of an agreed upon (a) tempo, (b) theme, (c) key, (d) set of harmonic progressions, and (e) sequence of solos. Within the limits of this structure, the musician is *free* to play anything that comes to mind, i.e. of course, providing he has the technique at his command to play what he conceives in his head. There is a close analogy between improvisation and extemporaneous speaking; the exact words and specific sentences are not worked out in advance, but only

(Continued on page 68)

¹ Although, however, it is occasionally used otherwise, e.g. "that sort of jazz" (some condition which is considered undesirable), that's real "jazzy" (corny, in bad taste), or "jazz" (to engage in the sexual act).

² Since these are arranged in descending order from the most important to the least important, a "no" on a question in the lower part of the list may not place the music "beyond the pale." Elaboration of the various "yes-no" patterns would generate a typology encompassing many closely related types.

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the outline and main ideas. If the same talk is given several times, there will be differences and also repetitions. And so it is with jazz, though here is great value in avoiding repetitions.

Improvisation is not, however, an exclusive possession of jazz; not all improvised music is jazz. Bach was among other things, a gifted improviser. There is a long tradition of "long-hair" improvising among organists, and to some extent among pianists. So, one can improvise in other styles or idioms than jazz. Parenthetically, it is important to note that some current experimentation by musicians who label themselves as jazzmen is much nearer to "long-hair" or other types of non-jazz improvisation than to the main stream of jazz, e.g., Teo Macero, Hall Overton, Teddy Charles, and Dave Brubeck. Such musicians are capable of playing, and do play, in a more conventional jazz idiom.

2. *Swing*. This aspect of jazz is one of the most difficult to translate into words, and often has led people to finally throw up their hands in despair. In a vague way it refers to a rhythmic quality, or cluster of qualities, consisting of: (a) warmth, (b) drive, (c) looseness (as opposed to stiffness), and (d) assertiveness (it is said with conviction). If one compares the playing of a swinging drummer with a comparable pattern played by some mechanical device (such as a robot drummer), it is that difference to which I refer. Or, to take another analogy: compare the performance of a certain song by a good pianist and a "player piano."

In spite of the difficulty of verbalizing this characteristic, there appears to be much consensus among musicians about its meaning, as evidenced in their judgments of records and live performances.

Again, however, swing is not peculiar to jazz alone. There are many examples of swing in the performances of "long-hair" musicians, more so in certain historical styles than others. For example, the piano work of Lukas Foss of Bernstein's *Age of Anxiety*, in my judgment, swings at many points during the performance.

3. *Syncopation*,³ i.e. the accenting of ordinarily unaccented beats, is another essential ingredient of jazz, though perhaps not as crucial as improvisation and swing. Likewise, it is also used frequently in non-jazz music.

4. *Polyrhythms*, i.e. the superimposing of one or more rhythmic patterns upon a basic one, are used almost continually in jazz. When musicians are improvising they employ such devices, though often not self-consciously. An example of a composed polyrhythm is found in such tunes as: (a) the first three bars of *I Can't Give You Anything But Love Baby*, or (b) Gershwin's *Fascinating Rhythm*.

5. *Meter*. Jazz typically (though not always) employs a metronomic or steady beat, explicitly or implicitly, against which the secondary rhythmic patterns are set. With a few minor exceptions, jazz employs a compound meter (rather than a simple one) in which there are 2 or 4 basic pulsations per

³ In instances where the original theme is lacking in syncopation, it is usually altered rhythmically so as to remedy this deficiency. In some cases this alteration is merely "paper" work, since no one ever really played it the way it was written on the "lead" sheet. Stated differently, this means that (especially in the earlier historical period) lead sheets were meant merely as very rough approximations of what the composer intended, both rhythmically and harmonically. This is somewhat analogous to the use of "figured bass"—an abbreviated way of indicating the harmonies or lower voices to accompany a melody.

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bar; occasionally, these are further subdivided so as to give 8 or 16 pulsations per bar. The bouncy quality of jazz is partially a result of the compound meter. The basic pulsations are subdivided into three parts, instead of two; two of the three sub-units are then tied over, so that each beat consists of two sub-beats of unequal length—the one being twice as long as the other. In short, it is my contention that jazz is played in either 6/8 or 12/8 meter, more frequently the latter. However, even when there are four basic pulsations per bar, it is customary to accept the 2 and 4 to such an extent that a simultaneous feeling of four-to-the-bar and two-to-the-bar is created.

Musicians who write scores or arrangements for use⁴ by jazz groups seldom use compound meter in their notation; instead they notate them in 2/4/ or 4/4/. There is no problem in communication, since there are certain unwritten, and probably unconscious, decoding operations employed by the musicians. In other words, they don't take the notation literally; they don't play it as a "long-hair" musician would play it (i.e. one who has never assimilated the jazz tradition).⁵ Problems in performance do, of course, arise if a mixed group of musicians—jazz and exclusively "long-hair"—tries to read the same score, assuming of course that all the parts are notated in the 2/4 or 4/4 manner.

There may be some more subtle modifications that jazz musicians introduce into their playing that make the 6/8 or 12/8 designation less than completely appropriate. All systems of notation are somewhat less than perfect in their ability to represent live music as it actually occurs. Here I am merely asserting that 6/8 or 12/8 comes closer to describing the meter in fact than does 2/4 or 4/4/. Some evidence to support this position comes from the experience of Charlie Mingus. He succeeded in using "long-hair" strings in a jazz group without getting the expected "ticky" sound by writing their parts in 12/8. Such mixed groups, of course, do not employ the strings in an improvising role, but only as background for improvisation.

Having defined jazz in relation to "long-hair" music, I wish to point to certain characteristics that are not particularly distinctive about jazz, but which are often assumed to be. There is no particular type of: (a) instrumentation, (b) harmony, (c) melodic construction (in improvising), or (d) thematic material, that is necessary or crucial for jazz, at least as defined in a more inclusive sense. For example, any instrument is potentially suitable for playing jazz, though it may be used for different purposes or in a different way than it has been used in some other context (e.g., symphonic work, or religious music). Many people find it difficult to conceive of playing jazz on flute, or double reed instruments—oboe, bassoon, English horn, though there is no inherent reason why it cannot be done, provided the musician has: (a) assimilated the jazz tradition, and (b) sufficiently mastered the instrument to express his ideas via improvisation.

In short, differences of instrumentation, melodic construction, harmony, and thematic material do not distinguish jazz as a whole from "long-hair" music. However, they do distinguish between different types of jazz.

⁴ It should be added that I do not consider such compositions and arrangements as constituting jazz, but as merely part of the agreed-upon structure which provides a setting for jazz (improvisation). This position does not, of course, mean that I pay no attention to the "ground" against which the "figure" is perceived.

⁵ "Long-hair" musicians also employ a traditional decoding system, but one which differs from that contained in the jazz tradition.

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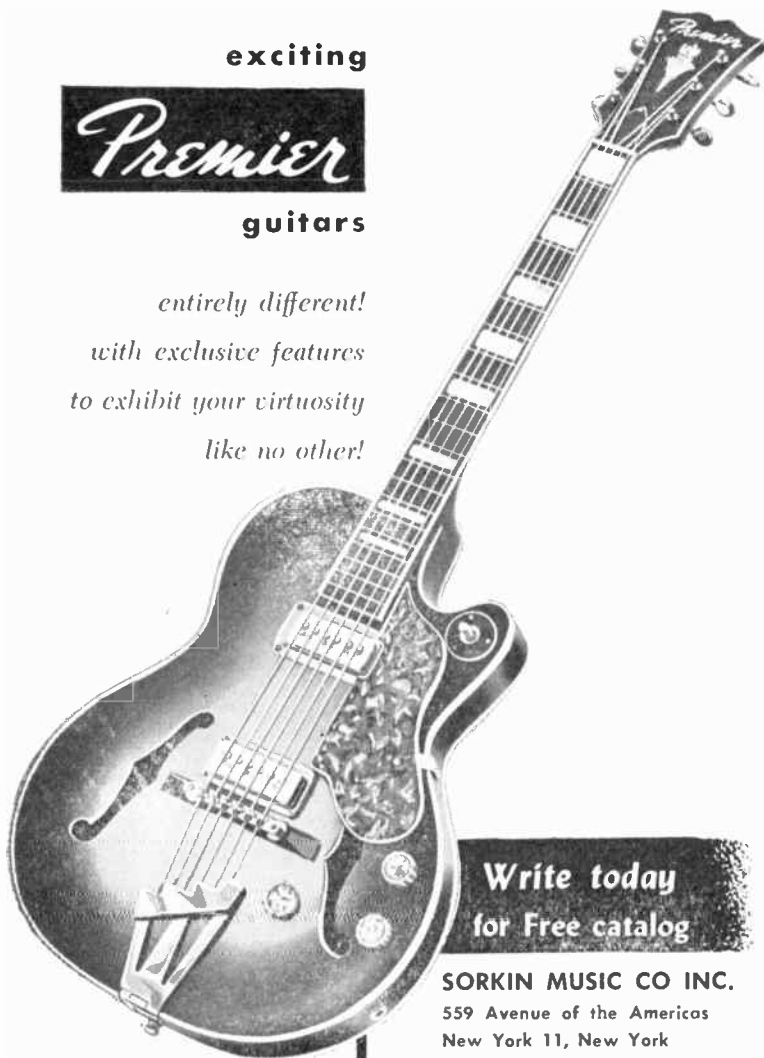
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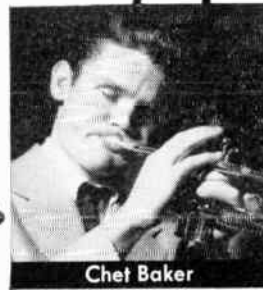
(Continued from page 55)

tion of losing his job. With the forward-looking elements of jazz there is a desire to do away with the drummer as a time keeper. There are claims and counter claims about implicit and explicit rhythm. Claims that propose that the strict pulsation so important to the jazz of today is a thing that hinders expansion, stultifies the creative capacity of the writers and improvising musicians, and claims, also, that the present-day time conception is monotonous, methodical, repetitious and tiresome. These critics would replace this repeating of time figures with a variety of percussion instruments in polyrhythmic contrast: tunable drums, whole hosts and varieties of cymbals, triangles and gongs would provide interweaving lines of rhythmic figures, adding difference, contrast and ever-moving lines of tension and release behind the melodic content of the music. In a very real sense the drummer feels this to be a distinct threat to the type of rhythmic pulsation he knows and likes best. If he is the type of drummer designated as a *wailer* there is also the disgust that goes with things planned and *cerebral* and a deep-rooted fear of technical inadequacy.

This deep-rooted fear comes from early training: the feeling throughout his playing career, but especially in early studies, that he is a non-melodic musician. A fear that makes him definitely feel inferior to the hornmen, pianists and bass players. Throughout the formative years, the years of early sessions, he is chided about the little need he has for chords and melodic line. He is made the brunt of innocent jokes about tuning up and progressions. But they have a wearing effect and become deep-seated blocs that manifest themselves in various ways. To some, other instruments are an out, something to replace or add to drums, like piano or vibes. To others the feeling of inferiority is allayed through aggressiveness. The drummer works, practices and trains to play louder and faster than any of the other instruments. He might develop himself to a point of high proficiency, adding in the meantime a whole new series of different sizes, shapes and timbre of drums and cymbals to increase the variety of his sound. His whole concept of drumming will most likely revolve around how fast he can play with his hands and feet, how many drums he can hit during a solo, how loud he can play and how many contrasting times he can play, one against the other, with *only* two hands and two feet. In a sense the whole jazz world as well as the public at large is to blame for this. The indictment against non-melodic performers is an old one, and revolves around quantity instead of quality; mechanical excellence instead of taste, feeling and imagination. When a drummer is constantly reminded of his lacks, more likely by intimation than by outright accusation he moves to remedy them by the accepted standard—a standard very often that is contrary either to what he believes is right or a standard which is impossible for him to meet either physically or emotionally. As the frustrations build, he leans more heavily upon the mechanical aspects of his playing. He develops a crutch, a routine on which he can rely.

Since the need for acceptance is so great for the drummer he looks to someone on his own instrument who is already accepted: someone who possesses all the technical and emotional requirements other musicians (musicians who play melodic instruments), admire and feel are the unparalleled best for drummers to have. Consciously or unconsciously he chooses this man as his boss, his idol and his patron saint. He emulates him, listening to him with closed ears, closed that is to repetitions and lack of taste, and then sits down at his own set to parrot the standards and the style of this one man. All

(Continued on page 74)



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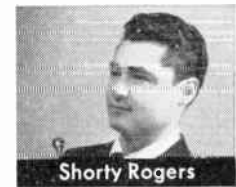
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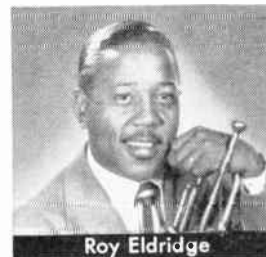
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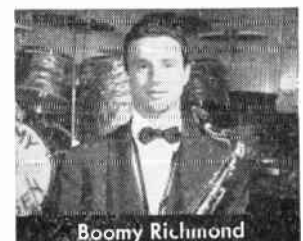
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jazzmen do this to some extent, they all use the developments of men that have gone before, but they do not face the inferiority problem the drummer does, being the lone non-melodic member of a musical organization, and therefore have more melodic sources to draw on. They also have a bit more faith in their own ability to create—The drummer sits down and repeats the doings of another man both good and bad because he knows it is the way he will be accepted or tolerated by other musicians. He knows they admire a single individual and therefore will tolerate him. He therefore seldom deviates from the norm. He holds himself to the limitations, not only of the instrument he plays, but also to the limitations of a single man.

It takes time, courage and thought to decide upon becoming a creative drummer. It takes reflection, feeling and sensitivity to realize that maybe all the followers are wrong and that maybe an individual can create something singularly distinctive. It takes a great deal of trying, a great deal of experimentation and a great deal of rejection to do something, even just a step outside the usual limits but if an individual is strong enough in what he himself can do, he will take that step and incur the displeasure of those around him.

The drummer with these qualities will reflect on the problems of his instrument. He will first learn something of himself as an individual for that is the initial instrument he is attempting to play. He will then attempt to fathom his own abilities and limitations—his physical and emotional limitations—and then experiment and grow, using the things that have been done before as a guide and a starting place. He must also decide on just what his job as a drummer is. He

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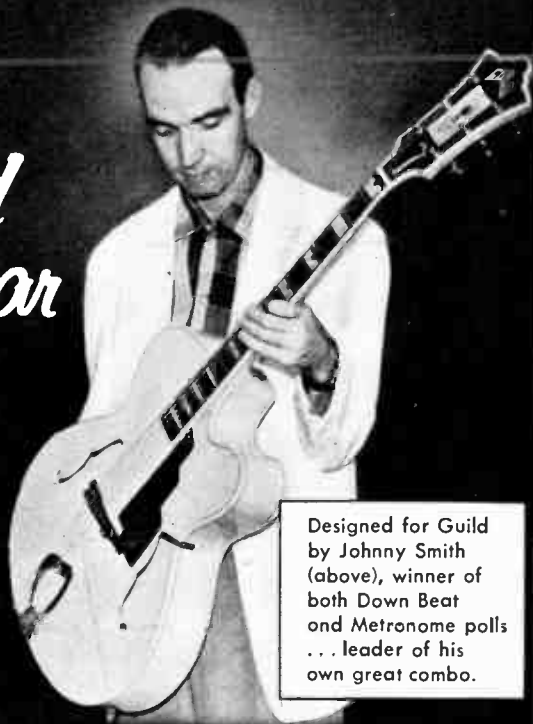
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must decide on whether his job is as non-melodic as has been suggested by training, environment and criticism.

When this happens and the drummer becomes a thoughtful, feelingful person, his attitude towards his instrument will change. He will realize that the melodic aspects of the drums are wide and varied; that taste and imagination add with much more telling effect to the music of the ensemble and the support of the soloist. Intuitively he will feel the change in direction of a certain chord progression, the entrance to a bridge or the extended value of a particular tag phrase at the end of a tune.

Although the drummer is in a singular musical position, he is still primarily a person. Until he learns that it as a person he must grow; as an individual realizing his own worth and abilities, he will always be plagued by fears and frustrations that make him a follower and keep him from becoming something more than just a *drummer*.

Jazz Around The World

(Continued from page 54)

organization rounds out the big band picture, but little has been heard from them record-wise here in the States. In Dixieland Humphrey Lyttelton fronts a group reminiscent of the more traditional things on Angel recordings.

Among French jazzmen, Christian Chevalier had one of the best foreign recordings of the year; an Angel release with Chevalier's big band and another group under the direction of Andre Persinay. Bobby Jasper the Belgian tenor and flutist, now with J. J. Johnson, Charles Verstate, trombonist and trumpeter Roger Guerin all perform extremely well on it. Guy Lafitte, tenor, and altoist Michel de Villers also perform creditably. *French Jazz*, the Bally release, shows the moods of French jazzmen to be indicative of what happens in America. Working with pretty much the same personnel, the Bally date spots some imitative Ellington and some emulations of the pianoless Gerry Mulligan sound.

Outstanding among French rhythm men are bassist Pierre Michelot and pianist Martial Solal. The Blue Stars of course, have scored something of a hit with their album on EmArcy, but their music is more jazz-tinged and well rehearsed than

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anything that might be called of an improvised jazz nature.

Aside from the above-mentioned Bobby Jasper nothing of any real importance as far as records are concerned has come out of Belgium. The Bally Release, *Belgian Jazz*, proved to be an amalgam of ragtime material presented by composer-conductor Claire Bee.

One good album came from the Swiss jazz musicians, another, it would seem of the limited jazz activity countries, featuring trumpeter Hazy Osterwald. Much like the genealogical history of the country this group was made up of musicians from France, Belgium and Germany, along with native Swiss. The music was of the lightly swinging Basie-Rogers sound. This album too was part of the foreign series on Bally.

Rita Reys is a cool voiced singer with definite Sarah Vaughan tendencies from The Netherlands. Her recording debut on Columbia came in two parts: six sides that were recorded in Holland with husband and drummer Wes Ilcken, and six that were recorded in the United States with The Jazz Messengers. *Jazz Behind the Dikes* was an Epic release that spotted some good soloing from members of the Jerry Van Rooyan group another Dutch import. (Matt Mathews of course is currently residing in the country and has been for some years but owes his early beginnings to the land below sea level.)

Italian jazz has taken another turn with the emergence of a Shearing styled trio under the direction of Rudolfo Mussolini. This group has yet to record for an American label, or a European label with American distribution, but contracts and an American tour are in the works for the Mussolini group. On Angel recordings are a number of Italian quartets and quintets that speak mostly in modern form such as Giancarlo Barigozzi, who has the West Coast-Lee Konitz sound, trumpeter Oscar Valdambri and guitarist S. Mandini. The Barigozzi group seems to have much of the sound and styling of Early Tristano but what has happened to the musicians on this

French jazz represented, left to right: baritonist W. Boncaya, tenorist Armand Coured, altoist Teddy Hamlin, bassist Paul Revere, drummer Jacque David, altoist Low Reed, pianist Andre Persiany (with score), tenorist Guy Lafitte.



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The Humphrey Lyttelton Band, Dixieland in England, left to right: pianist Johnny Parker, guitarist Freddy Legon, trombonist George Chisholm, trumpeter Lyttelton, altoist Bruce Turner, bassist Mickey Ashman and clarinetist Wally Fawkes.

recording date is open to conjecture because little has been heard from them since that time.

Durium records has a set of sides out by the Gianfranco Intra quartet; Intra is a pianist whose influences range among the modern, soft styles. With him are guitarist Virdis, American bassist Al King, and drummer A. DeLuca.

From West Germany comes a series of discs, again on Angel, which spot the respective talents of Hans Koller and Albert Mangelsdorf, among others. The German jazzmen seemed to have taken a great deal from the old Lennie Tristano sextet sides of 1949. There are definite indications from the musicians on the date of roots that lie in the Lee Konitz-Warne Marsh tradition; a tradition that has a smoothness in melodic development and poly-rhythmic figurations in melodic lines.

Jutta Hipp is, of course, Germany's latest jazz export. She was brought to this country by Leonard Feather. Jutta showed a trace of this same Tristano influence, that seems so prevalent in Germany, but, since her arrival in this country, she has come, as heard on Blue Note, under the influence of the Horace Silver form of piano expression. Koller, the tenorman of that country, and Mangelsdorf, the trombonist, are the country's most expressive musicians and can be heard in all manners of combinations from big bands to small groups.

The Austrian jazz scene is virtually non-existent to American jazz ears, at least as far as jazz recordings are concerned, but what might be suspected as the most important jazz musician of

that country, Friedrich Gulda, made his American debut on RCA Victor this past year. Gulda's group was composed of an All-American combo that revolved around, style-wise, the predominately bop lines that are so much in vogue today. In that group were Jimmy Cleveland, Phil Woods and Idrees Suleiman.

Gulda's playing is a perfect accompaniment for this style of jazz that is of the rapid fire Monk-Powell touch. Gulda has an amazingly proficient technique for a foreign musician but shows no startling individuality or imagination. His competence on piano comes mostly from the fact that he is, of course, the same Gulda who is considered one of the world's top flight classical pianists, but this does not of necessity make him a top flight jazz improviser.

From Hungary have come all sorts of varying reports on the state of jazz. That recently embattled country has released none of its jazz to the consumer market, but at a private press hearing Willis Conover of Voice of America played some tapes he had received from Budapest before the insurrection there. The music itself was not jazz in our usual sense. The Hungarian group played, and improvised upon native melodies of their own country, not the strict American tunes which we've grown accustomed to hear in jazz. In a sense this, it would seem, is the real way in which foreign musicians can more competently approach the jazz medium. In much the same way as American musicians use standard and blues tunes, the people of other countries might find more improvising value and more security in music

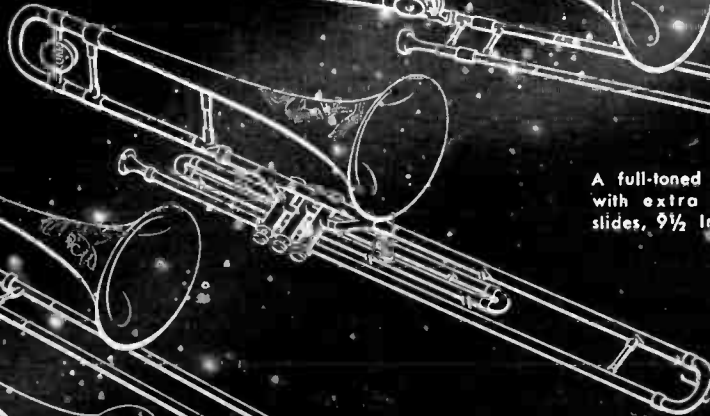
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Italian jazz stars, Flavio Ambrosetti and his Quartet, from left to right: Francis Burger, Gian-Carlo Barigozzi, Flavio Ambrosetti, Franco Cerri and Gilberto Cuppini.

with which they are more familiar: a music that is more a part of their own environment and society.

This same quality of security that comes with familiarity is apparent in the playing of a number of Mexican musicians. Some of Roberto Ayala's releases that feature pianist Mario Patron point up this secure feeling. His playing on native melodies is much more spirited and confident, while on American standards like *Everything Happens to Me*, *Yesterdays* and *Jeepers Creepers*, all standard American blowing tunes, he seems hardly as spirited and full of rhythmic and harmonic variety.

Little jazz has come from the Far East by way of records except from Japan. Toshiko has probably gotten the biggest play in recording, but only since she has come to this country. As Benny Goodman reported, Japan is the most aware of western music. Their's contains the best and most advanced students and performers of all types of American and European music. Some years ago there were a series of Japanese jazz records that were released that showed the peculiar affinity on the part of Japanese jazzmen for the imitation of American leaders like Goodman, Norvo, Hampton and Wilson.

Americans abroad have been recorded with great prolificacy but only sparingly with foreign musicians. The most famous are probably the Prestige records done by Getz in Sweden. Recently though, Em.Arcy has released three Lionel Hampton LPs from France which show guitarist Sacha Distel at fine advantage: London a Mezz Mezzrow; and Storyville a Marv Lou Williams, titled *Messin' Around the Montmartre*.

Almost of necessity, jazz from abroad must be a bit behind the times; and recorded music, because of its production schedules and release dates, is always a bit behind the actual playing reflections of the performers, as you'll see in the interviews to follow.

(Continued on page 99)

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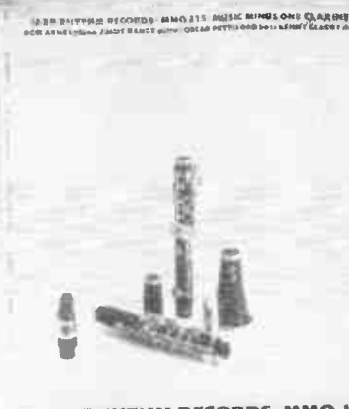
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RECORDS



VOLUME 1

All-Star Rhythm Section #1
 Nat Pierce, Piano—Barry Galbraith, Guitar—Milt Hinton, Bass—Osie Johnson, Drums

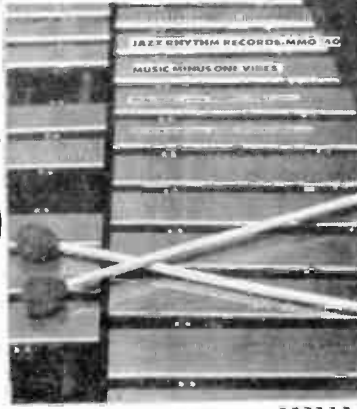
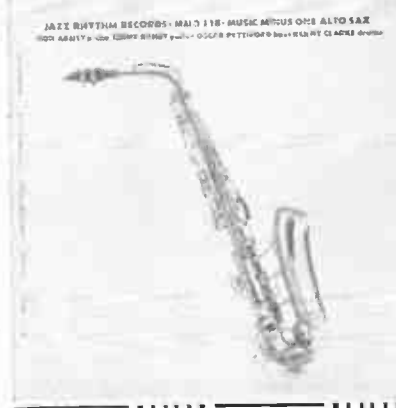
- Volume 1
- Sometimes I'm Happy
 - I Only Have Eyes For You
 - Body And Soul
 - I Got Rhythm
 - What Is This Thing Called Love
 - April In Paris
 - The Man I Love
 - Lovey Come Back To Me



VOLUME 2

All-Star Rhythm Section #2
 Don Abney, Piano—Jimmy Raney, Guitar—Oscar Pettiford, Bass—Kenny Clarke, Drums

- Volume 2
- Oh, Lady Be Good
 - Poor Butterfly
 - Embraceable You
 - Three Little Words
 - I May Be Wrong
 - Too Marvelous For Words
 - I Cover The Waterfront
 - Fine And Dandy



VOLUME 3

All-Star Rhythm Section #3
 Don Abney, Piano—Mundell Lowe, Guitar—Wilbur Ware, Bass—Bobby Donaldson, Drums

- Volume 3
- Jeepers Creepers
 - My Heart Stood Still
 - You Go To My Head
 - Just One Of Those Things
 - Crazy Rhythm
 - When Your Lover Has Gone
 - Don't Take Your Love From Me
 - Strike Up The Band



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 - Tenor Sax
 - Trombone
 - Trumpet
 - Vibes
 - Violin
 - Vocalist



Many record companies are now taping sessions separately for future stereophonic releases. The word itself seems to conjure-up visions of Stan Kenton, listening at the left and shown recording on both these pages. The recorder on the next page is without stereo attachments.

STEREOPHONIC SOUND FOR YOU

Just about the time we've all become accustomed to listening to the best efforts of the radio, television, recording and motion picture sound engineers, a new technique is unleashed in our midst. Fantasia started all this a number of years ago, but only recently, with the advent of Cinerama, Todd A-O and other screen techniques, has come even greater realism of sound—Stereophonic Sound.

Please don't be alarmed however, because actually this is nothing new to our normal listening habits, since the human hearing mechanism is and always has been a stereophonic or binaural phenomenon. In other words, we hear everything within a 360 degree radius with two ears—not one.

Yet for years, and still today, most program material—radio, recordings, tape, TV and motion pictures—gives us sound which is monaural in nature. That is, it is recorded with one channel microphone pick-up for playback to you with a one channel device—your Hi-Fi set-up consisting of one amplifier, one pick-up, one tape, one AM-FM tuner and one speaker system. Pleasant? Yes! From a fidelity viewpoint it's getting better each year, and as a matter of fact fidelity at the moment is really top-rate. But now that we have gigantic

color, wide screen movies, wide screen sound has come into its own.

To the guy sitting in the movie audience it means, simply, that when a performer or bit of action starts on screen left, or even off screen left, the sound of the action or voice of the actor comes from that spot of the screen. When the action moves across the screen, so does the sound—just as it does in our daily sound experiences. It's the way we naturally hear. Sounds all around us are constantly picked up by the most perfect of all receivers—the human ears. The various intensities and dimensions of the multitude of sound are instantly registered to the brain and we know what the object is that is producing the sound and its location, intensity, character, and pitch.

But since we have become accustomed to enjoying music and program material via our radio, TV, tape machines and recordings which are monaurally reproduced, our ears have made certain allowances for the fact that only a part of what is being heard in the studio is actually being received in our home. Listening habits and familiarization have produced a pleasant acceptance of what we hear electrically reproduced. However,

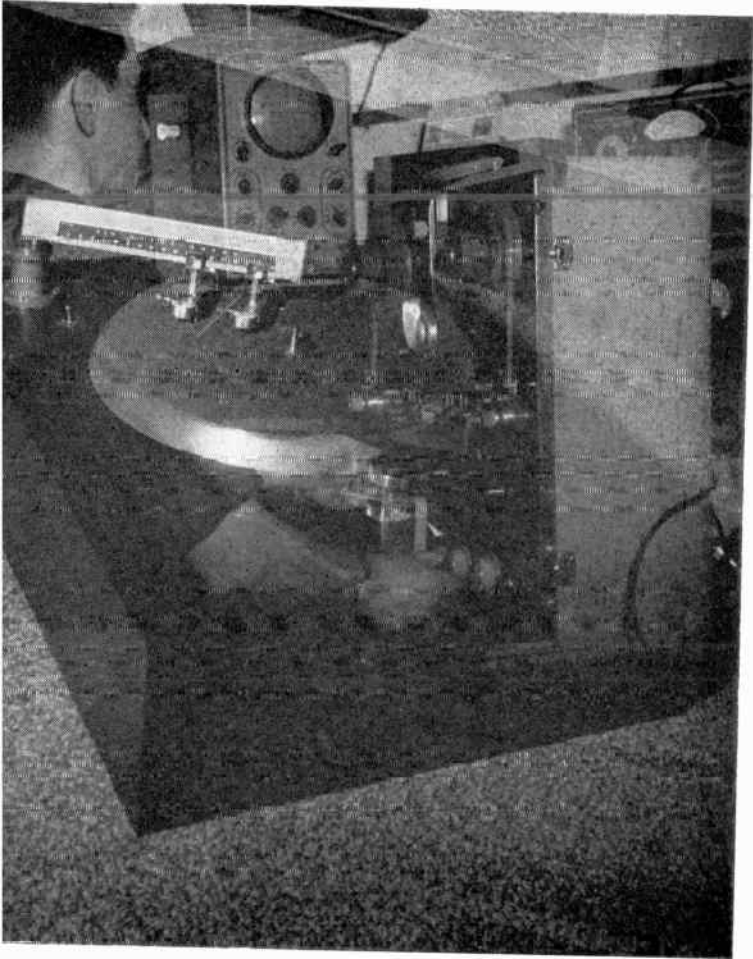


By George Kluge

if we were to go to the source of the program we hear on the air or on tape or records—namely the recording studio, the Carnegie Hall, the Metropolitan Opera House or Birdland—a totally different sound picture would greet us regardless of where we sat in the hall. The reason is that when we are “on the spot” listening, we are using two ears. In other words, the sound originating from band, orchestra, or singers plus the acoustics of the hall has more depth, dimension, latitude and perspective because of our TWO super-critical receivers or ears. The seven or eight inch separation between our ears gives this fullness and perspective to the sound just as the slight separation between our two eyes gives depth, dimension and perspective to sight, and so we hear “stereophonically.” It’s as simple as that.

With the exception of things we hear from reproducers—radio, television, tape recordings and monaural movies—everything else we hear is heard Stereophonically. We stand at a railroad crossing, a train approaches, passes us and goes off in the opposite direction, and we hear as well as see it approach, pass and leave. That’s Stereophonic listening in life. We all experience it daily and really are not too conscious of it.





The photograph above represents one of those occupational mistakes, a double-exposure, which George Kluge, the author of this article, and the high-fidelity editor of Jazz Today, had intended to throw away until he began to see it as a representation of the sound and the fury which goes into stereophonic sound. He claims no museum status for it, but has titled it "Stereophonics," which has that museum ring to it. Directly below, Sigma Electric's Bohdan Petry (see text) removes the Berlant tape head bracket preparatory to installing the triple-play stereo head.



Only when we are made aware of this phenomena are we brought up short to the realization of what we are missing in our present electrically reproduced media.

Typical of this realization is one's first experience with movie Stereo sound; the Stereo playback in a recording studio or the Stereo demonstration in our Hi-Fidelity Audio show room.—First impressions run all the way from "Amazing," "Terrific," "Why hasn't it been available before?" to "It sounds different." "I don't know if I like it," "I'm not used to it," etc. We feel that these negative comments will turn into positive ones as soon as Stereo makes its way into our homes and thereby becomes familiar. We feel that it will be accepted and by Christmas 1957 many new Stereo set-ups will be available, and that along with this acceptance the volume of sales will bring substantial reductions in the cost to the listener of the pre-recorded Stereophonic tapes—at the moment, the greatest source of Stereophonic enjoyment.

The Stereophonic Future

As we understand it, tape is now transferred from the original at the rate of 16 at a time with 32 not far away. Incidentally, there is no loss of quality in this duplication technique, but volume of demand will certainly bring about improved scientific duplication methods which means a marked reduction of the cost of the final tape.

Along with reduced costs of pre-recorded tape we look for wide usage of the Stereo technique in the television, radio, and recording industries. For example—take the regular Saturday afternoon broadcast of the Metropolitan Opera. It would be a simple matter to transmit this famous program with the Stereo (two channel) technique, since the American Broadcasting Co. has two channels for broadcasting in regular use anyway, the AM radio channel and the FM channel. One group of microphones could be so placed in the famous Metropolitan Opera House that they would pick up stage left action, music and voice, and then transmit it over the ABC (AM) Channel. Another group of microphones would be placed to cover stage right and this channel would feed the ABC (FM) transmitter. In your home on a Saturday afternoon you would hear your favorite opera with a new depth, perspective and dimension never before experienced at home. You would have a real dress circle seat right in your own living room. Equipment necessary to receive this would be: one more amplifier, one more speaker and another tuner either AM or FM depending on what you now have. By this same technique, jazz pick-ups by radio from various jazz clubs could be sent out to you stereophonically, too.

TV could do stereo only if the radio facilities of the network producing the TV show could be cleared simultaneously to carry the TV audio or sound portion of the show being presented. Thus one channel (TV) could be used for the left pick-up while the second channel (right) could be transmitted over the radio facilities. This has been done a number of times with gratifying results by the National Broadcasting Company in Chicago. It would just be a matter of arranging your TV speaker and radio speaker so that they are left and right in keeping with the original studio Stereo set-up.

Think for a moment of having the Broadway hit musicals in your home with depth, perspective and dimension of the Broadway stage on stereophonic tape. The need for "sound with movement" is readily apparent reproducing in the Broadway stage musical. In the legit dramatic theater, too, new horizons in taping stereophonically the great dramatic events for your theatre at home are soon to be realized. Thru stereo taping, actors' movements will be evident thus giving more realism to the recorded dramatic performance. Remember how we see a play and how it is performed with stage left and right? Now, sound will provide those missing areas for



The photograph above shows Sigma's tape expert Bohdan Petryk again, this time hooking up the Stereo triple play head to Kluge's Berlant tape machine.



Above: The testing and aligning of tape heads on a mounting bracket. Below: head bracket removed from the machine (it will accommodate five heads for a wide variety of playback flexibility).



our hearing and in so doing make up for a definite loss to our ears in some of the dramatic recordings issued thus far.

In the field of education, too, infinite possibilities for stereo exist, such as helping children and adults with hearing and speaking problems. Learning a foreign language from recordings is made far easier if that recording is Stereophonic. The reason is simply that stereo provides a far closer approach to *Natural* communication with an emphasis on that word *Natural*. The future of Stereophonic sound is indeed a bright one promising new concepts in listening.

The Stereo Home Set-Up

It just takes a little different recording technique and a few pieces of additional equipment at home for playback. For years now we've been saying that two speakers were more satisfactory than one. Actually, what was meant, is that *Two Channels* or more are far superior than one. RCA Victor, to name one big recording company, has for some time recorded with the stereo technique of two channels and recently went into a three channel method; left, center and right; giving full coverage to whatever is being recorded. Even though RCA releases two channel stereo pre-recorded tapes and monaural records, the advantages of the three channel recording at the studio result in better balance and phrasing and definition. A look at the record catalogs will show that Stereo tape is starting to grow. More and more recording sessions are done in stereophonic and we will say a little more about this later.

High Fidelity, as we know it today, has reached the ultimate in top quality component parts capable of reproducing the complete audio range of all instruments, even beyond the range of hearing in some cases. So in the search for even *more* natural reproduction, it is only logical to arrive at stereophonic sound.

With this in mind, we decided to try our hand at setting up a home Stereo system with components that are available today, and in selecting equipment we tried to keep in mind simplicity of operation, compactness and quality at a moderate cost. The following is the result of our efforts.

Our first consideration was the amplifier, and remember in stereophonic we need two of everything. About the time we were going to put two 10 or 15 watt amplifiers with controls into our set-up, we came across the new Bell *High Fidelity Binaural Amplifier* model 3DT (G). (See Photo) Here indeed is a top quality piece of electronic equipment, attractively housed in a two-tone metal case and capable of handling just about anything we planned on doing in our review of Stereo at Home. The Bell 3DT is actually two separate 10 watt amplifiers on a single chassis with common controls. It is designed to be used in home music systems with dual track stereophonic tape transport mechanism and dual track stereo disk players and for stereophonic radio, AM and FM tuners, in localities that are broadcasting stereophonic. It may be used for monaural playback of either disk or tape single channel systems, eliminating the necessity for two different types of amplifiers where both monaural and stereophonic listening is desired. The 3DT is designed primarily for two channel stereophonic or binaural reproduction, but when a single channel is played through two speakers and two amplifiers (in this case the Bell 3DT) it is far superior to ordinary single speaker units. Further review on the many functions of this great amplifier will be covered at a later date. At the moment, however, we are concerned with Stereo.

Next we needed one of the new stereophonic tape machines. Again Bell came to our aid with the new model BT-76 (See Photo) equipped to play stereo tapes as well as dual track monaural tapes. In a smart modern attractive carrying case this 35 pound tape unit shows unusually good performance

specifications and at a very moderate price. This, too, will be covered more thoroughly in future articles.

Two speakers were next in line, and since we wanted, for this test, to have the same size speakers and enclosures we decided not to use anything in our present Hi-Fi system. So thanks to Arnold at Bryce Appliance Co., New York City, we managed to secure two very fine systems: two Stephens *Tru-Sonic* Model 622's consisting of *Tru-Sonic's* 120LX 8 ohm low frequency driver, 214 super tweeter and a 5000 cross over network housed in the *Columbian* folded horn Corner enclosure with trim straight lines engineered to present Stephens speakers at their best. (See Photo) The combination of full rich bass and mid-range reproduction plus the crystal clear "high" from the *Tru-Sonic* system in their enclosures added immeasurably to our Stereophonic enjoyment.

Stereophonic Records, Too

We wanted to cover all possibilities so we investigated facilities for playing binaural records. This meant finding a top quality turntable and dual tone arm arrangement. From the famous Fairchild Recording Equipment Co., came their ultimate in high quality turntables:—the 411 H *Turromatic* three speed turntable and heavy duty walnut base. (See Photo) This combination served our purpose and then some, because here is a turntable that is designed for precision in performance. Styled by Raymond Lowey it belongs in any home music system, stereophonic or otherwise, where the finest is the order of the day.

For some time now we have been interested in the over-head tone arm. Specifically one model illustrated in various Audio publications caught our eye. It's *OrthoSonic* V/4. What it does is to allow any Hi-Fi cartridge to move across the record eliminating tracking error by following the course of the original cutting stylus. For our stereo testing however, we needed a tone arm that would accommodate two cartridges, so the *Ortho-Sonic* model #300 (Binaural) was put at our disposal. (See Photo) Contrary to some misconceptions concerning this type of arm, we found it perfect in every respect. Of course, installation instructions *must* be followed to the letter. The cartridges and styli must ride parallel to the turntable. After our original installation to the Fairchild Base and turntable, a simple adjustment put everything in perfect operating order. Even the anticipated trouble of starting both cartridges in their respective lead-in grooves proved unfounded. Since the *OrthoSonic* has an ingenious rubber bumperette to permanently set the correct starting position of the stylus in the outside cartridge by merely sliding the second cartridge against the first which rests on the starting bumperette you can't miss being in sync when the cartridges are lowered to playing position. In case you're wondering about those cartridges—they deserve a loud bravo to the Fairchild Recording Co. With this new model 225A, absolute quality has been maintained with additional features incorporated to make these the finest on the market today. Look for more on these fine cartridges.

In order to round out our stereophonic demonstration we were indeed fortunate to secure the rather fabulous H. II. Scott model 330 B AM-FM tuner. (See Photo) It is one of the smartest looking pieces of Hi-Fi equipment to come our way in some time. Housed in a handsome walnut cabinet with a high-fashioned metallic grill on the top side, this unit will compliment any High Fidelity installation. Appealing to women with its smart design and to the man of the house for its super electronic features, the new Scott really has everything. A later, more technical review will follow, but for the moment let us explore this Scott from our stereo interest. Anticipating the growth of the stereo method of reproduction, the Scott engineers have designed two tuners on a single

chassis: one high quality AM section incorporating a new detector design which results in distortionless reception on even the highest modulation percentages and frequencies, plus new wide-range AM setting for perfect reception of high-fidelity AM broadcasts; the second, a new FM section, with 3 micro-volt sensitivity for 20 db of quieting. ~~Even the most distant stations are received with clarity, and with the wide-band design with 2 megacycle detector bandwidth, tuning is simplified making it absolutely drift-free and non-critical.~~

It's a piece of equipment we like because a great deal of thought and workmanship has gone into its over-all design. It may be used for either monaural or binaural (stereo) operation. For those now interested in putting together a new Hi-Fi system we would definitely recommend this Scott 330 B tuner for this one flexibility feature alone. Far too often, readers have informed us that sound equipment manufacturers have not anticipated change and development of new techniques far enough in advance. Scott, however, has and the result is a great tuner. At the present time, only a few binaural programs are being presented to the public, but we feel as Scott must have felt, that in the very near future, many more such programs will be beamed out for Stereo reception. If you have the Scott 330 B, you have purchased wisely with an eye to the future.

Aside from the separate FM and AM outputs, this unit also provides a tape recorder out-put plus a regular out-put which can feed into your regular pre-amplifier or amplifier for monitor purposes. Nothing has been overlooked in this Scott 330 B and we've actually used it in all the above-mentioned combinations. The stability and reception ability plus the clean quality on either AM or FM or both left nothing to be desired. This is indeed a top-quality audio necessity.

Converting To Stereo

Let's assume you have at present a monaural Hi-Fi set-up and you're anxious to go Stereo. What steps would you take?

Since many of our readers already have tape machines we thought it might be a good idea to investigate the conversion of the monaural to stereo operation so that the procedure could be clarified for our readers.

We started out with a Berlant model BR-1 tape machine. The unit (see photo) is over three years old and consists of a drive mechanism or tape deck, two inputs (microphone and line) amplifier and pre-amp. section with a VU meter. It could record full track at 7½ ips or 15 ips. On playback we could either playback full track tapes at either speed or half-track tapes. But that was about the extent of its function.

Then along came the exciting prospect of being able to reproduce the fantastic music now being recorded on stereophonic pre-recorded tapes. What to do? Go out and buy another unit? Or convert what we had?

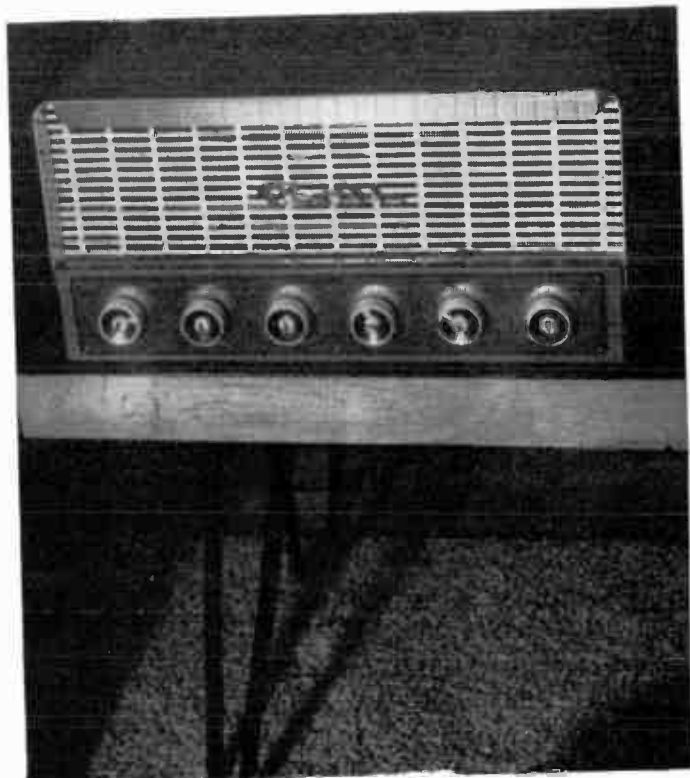
These questions were promptly answered for us by the very competent staff of the Sigma Electric organization here in New York City. Sigma is the authorized agent for Berlant/Concertone as well as many other popular tape recorders. A short discussion with Mr. W. Goldstick at Sigma about our conversion problem and just what features we wanted incorporated into our machine (Stereo stacked head, *In Line*, playback, easy switching, possible later addition of the stereo record head which would allow us to record stereo as well as play it back) resulted in one of Sigma's tape specialists, Bohdan Petryk, starting the conversion job.

Actually, what Sigma Electric did was to add a Triple-play Stereo playback head (see photo with Sigma engineer Bohdan Petryk doing the conversion) plus the necessary interconnecting cables, switches and do a complete checking and adjusting

(Continued on page 92)



The photograph above is of the Bell Stereophonic tape machine, BT-76.



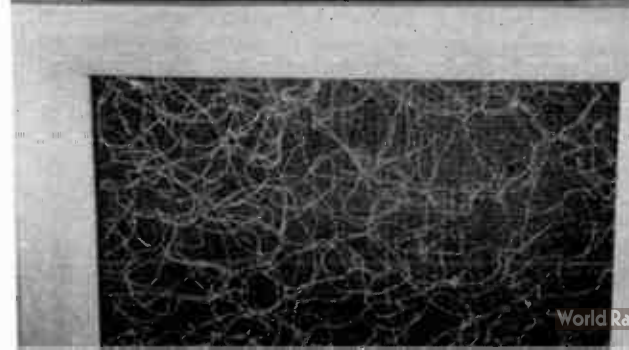
Above is the Bell, Stereophonic 3 DT-C stereophonic amplifier.



The BT-76, showing same tapes mentioned in article and Bell microphone, included with the machine.



George Kluge's stereophonic home system listed on 98.



At the left is the Scott 330 Stereo AM-FM tuner on Stephens Tru-Sonic speaker model 622.

COMPONENT PARADE

High Fidelity equipment is getting more attractive each year as witness the several component parts shown on these two pages and throughout this article. Remember that you can avoid the expense of re-buying in the future for the *most* of stereophonic sound, by recognizing its already present availability, by buying component parts easily convertible to stereophonic use.



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Above: Harmon-Kardon FM-100 tuner.



Above: The Fisher FM tuner, FM-40.



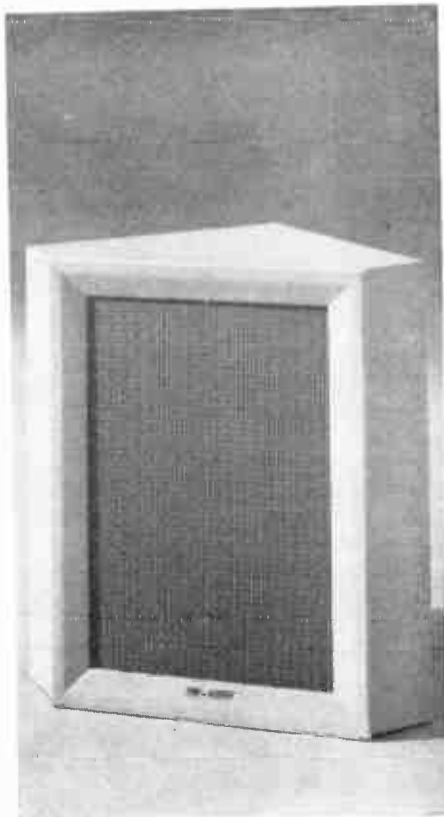
Above: Fisher AM tuner, model AM-80.



Above: New model, 3-DTC stereophonic amplifier by Bell Sound Systems. This and other items above are noted again either in text or on page 98.



On this page are two enclosures by the Stephens Manufacturing Company. The Columbian, model 622, pictured above, is the set used by Kluge for his at-home testing. It includes Tru-Sonic's 120LX8 ohm low frequency driver, 214 super tweeter and a 5000 cross-over network. Kluge found it to have a combination of rich brass and mid-range reproduction plus the crystal clear highs, "adding immeasurably to our stereophonic enjoyment."



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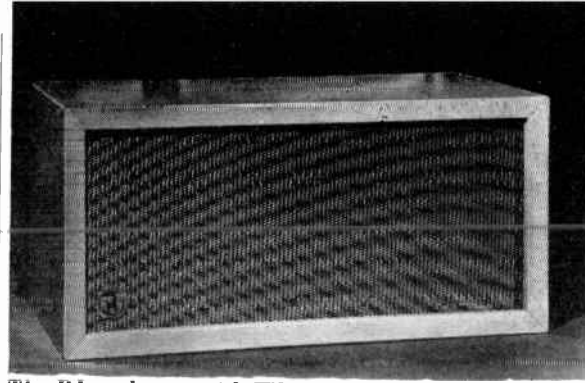
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The RJ enclosure with Wharfedale speaker used in our record reviewing.

procedure of the entire tape unit. This included replacement of (4) pressure pads, (3) head shield assemblies, adjustment of the take-up turntable, brake adjustment and a very thorough operational check-up. The latter procedure involved adjusting frequency range and balancing all heads using the latest electronic testing equipment. This complete electronic check-up is standard on all conversion to stereo jobs that come into the Sigma organization. After a final bench test supervised by Sigma's Mr. Goldstick, using the very accurate Ampex test tape which is the same tape used by the professional recording tape engineers, our Berlant monaural recorder was pronounced ready to perform the new stereo medium in our apartment. Sigma had added the third dimension so that we could reproduce stereo *In-line* (Stacked), or regular single or dual-track tapes. (Note) We're adding another Berlant Record-Playback amplifier which is an exact duplicate of the amplifier already in our Berlant—(see photo) plus the stereo Record head which will permit us to record as well as playback stereo. This will be added by Sigma in the near future so we can bring you a report on the Stereo recording technique and its advantages in future articles.

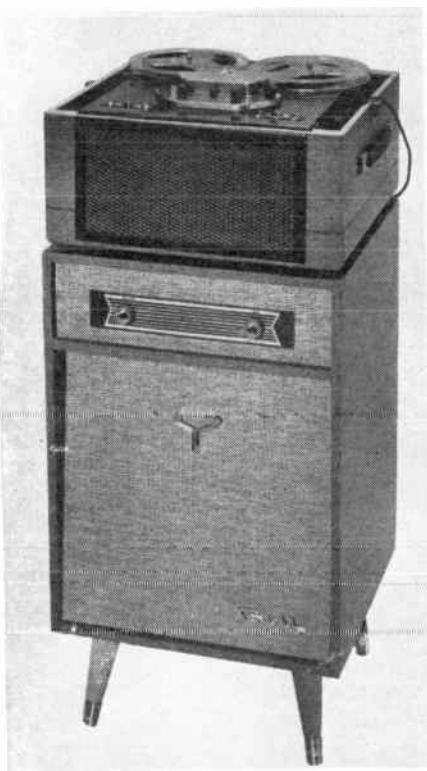
We know that new home stereo tape machines are now available and more models are on the way. We've also noted that manufacturers of tape recorders have anticipated the need for making it possible to add this great stereo feature to some of their equipment already in use by tape enthusiasts the country over. For example, the Pentron tape recorder outfit now offers a new *Stereo Magic* conversion kit which adapts any Pentron recorder sold in the last five years for stereophonic playback.

Berlant/Concertone professional line of tape recorders in the \$500, \$700 and \$1300 class with Stereo recorders in the \$800 and \$1000 class also has a unique feature in that early model Berlants and Concertones can be readily converted from monaural recorders and playback units to the new exciting stereophonic dimension at a fraction of the cost of buying new equipment.

One word of caution however, since electronic circuits and delicate balancing is necessary in installing these new stereo heads kits we would recommend that a fully competent service organization be contacted to do this job for you.

We found the Sigma shop staffed with a highly efficient and competent group of electronic experts. I noticed that the same high standards of workmanship prevailed whether these experts were working on a recording studio \$2,000 Ampex recorder or adding a Stereo head to a \$180 Pentron unit. This attention to detail was really noticed when our Berlant was operating again in home usage. The recorder had been put back in the same working condition as when it was originally purchased—as a matter of fact, even better. You'll be hearing more about this converted Berlant stereo tape unit in our stereophonic tape reviews at a later date.

If you now own a High Fidelity tape unit (Ampex—older model, Concertone, Bell, Pentron or others), by all means seek out the advice and workmanship of an organization like Sigma



Above is the 300-D cased amplifier and speaker by Bell. The entire speaker enclosure is removable for remote function with BT-76 stereophonic tape recorder, shown on the cabinet.

are you
playing records
through a
strainer?

If you're playing your records on a no-fi phonograph you're only hearing a small part of the record quality you're paying for. You see, ordinary radio-phonos (whether they're labeled hi fi or not) strain out many of the highs and lows present on the fine records being manufactured today. And much of the music they do let through is distorted. We'd like to suggest that you listen to *real hi fi* . . . H. H. Scott high fidelity *components* . . . at your dealer's. Hear *all* the music you're paying for . . . and hear it without distortion. But be prepared to be dissatisfied with your present equipment . . . we guarantee you will be!

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Electric of New York, to work out the details of adding the new stereo feature to your unit.

After talking to Sigma, as well as recording company engineers, we should like to make an appeal here to the manufacturers of stereo tape units. This matter of type of playback stereo heads should be carefully considered so that a form of standardization is set up from the beginning. As we understand it, one of the big recording companies, issuing pre-recorded tape will discontinue releasing *staggered* head tapes and will standardize all releases for the *stacked* or *in-line* head. We gratefully learned that the Bell Sound Systems people have taken this into account and their new model to be released in April will play *staggered* OR *stacked* tapes as well as the monaural dual or single track tapes. May we suggest that if you're just starting out with a new stereo tape machine you look for this flexibility of the stereo head playback portion of your machine.

If you do not have a tape machine we'd recommend that you look over the new Bell stereo tape unit (BT 76). We found it one of the most exciting new stereo tape machines below \$200 to hit the market in some time. It's a three-speed stereophonic tape recorder and playback unit. It boasts an over-all frequency response of 30 to 12,000 cps.



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■ Consider the function of a loudspeaker. It must vibrate at exactly the same frequency as the electrical signal fed to it by the amplifier. This frequency may vary from 30 to as many as 15,000 times a second! Consider that now we are not dealing with electrons of negligible mass, neither are we working with a tiny phonograph stylus; in a loudspeaker we must control the actual physical movement of a considerable mass of metal and fiber. A moment's reflection will show that in this component precision workmanship is all important.

in a high fidelity loudspeaker
PRECISION
... is the measure of QUALITY

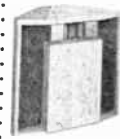


The ring radiator in the 075 High Frequency unit is an exclusive JBL Signature development.

■ JBL Signature Speakers made by James B. Lansing Sound, Inc., are made with that degree of precision usually associated with scientific instruments or navigational chronometers. Perhaps they should not be called "loudspeakers" at all, but should be given the more technically correct appellation: precision transducers. No matter how difficult the manufacturing operation, if a refinement will result in better sound, it is built into JBL Signature Loudspeakers.



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Above is another view of George Kluge's stereophonic set-up.

with three inputs (2 microphones, 1 radio-phone-amplifier-TV) allowing for mixing of 3 different sound sources, and most unusual is the four output set-up. 1. External amplifier high impedance output; 2. External speaker with an actual impedance of 3.2 ohms (4-16 ohms work OK); 3. A 500 ohm output terminal strip inside recorder; and 4. Stereo (#2 channel) pre amp output. With that combination of inputs and outputs this BT-76 can be hooked up to a Hi-Fi setup to handle any type of recording or playback job. Plenty of power at those outputs too, 3 watts from recorder amplifier and ½ volt from Stereo pre-amp output (into 250,000 ohm load or higher). Speeds of 7½, 3¾ and 1⅞ inches-per-second give you plenty program material on your recorded tapes. Wow and flutter is less than .25% at 7½ IPS. Incidentally, the speaker in this fabulous unit is a big heavy-duty oval 6" x 9" size and really sounds great.

Speaking about new equipment, VM introduced a model 711 which offered stereo playback as well as single channel recording, and a frequency range of 15,000 cycles at a little over \$200. Another model 710 offered convertibility to stereo playback and the same frequency range at \$20.00 less.

The Bell Sound System outfit along with the fabulous BT-76 used by us for testing for this review has announced a new Tape Transport Model T-202. This unit is designed to incorporate such features as a keyboard panel to control all transport function, positive but gentle Auto-Dynamic Braking, three 4-pole motors (which completely eliminate belts, pulleys and mechanical brakes), and selective Stereophonic Playback arrangements: Either "stacked-in-Line"; "staggered-off-set" or both. A dual track erase/record playback monaural is standard equipment on the Model T-202, which, with offset stereo playback, will retail for less than \$100.00.

Now that we have covered the tape portion of your system, what about the other components necessary to give you stereo? You have an amplifier with controls? Fine, then simply purchase another amplifier in the same size of equal quality and remember it should also have the same controls as your original amplifier; this so you can balance your sound once you're set up in your listening room. Then you'll need another speaker (here we'd say that you try to duplicate the one you already own, and place both speakers about 10 to 15 feet apart. Now you merely hook your stereo output of the tape to

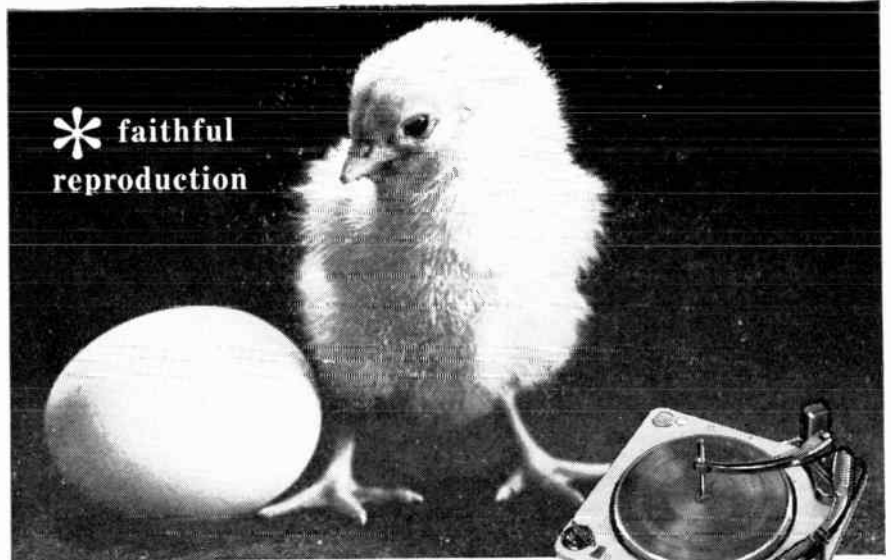
one amplifier input and the second tape output to the second amplifier, balance the tone and sound of both, and you're listening to stereo in your own home. Another FM or AM tuner may be added in the same fashion as may a binaural record player. (See how we did it earlier in this article.) A list of suggested equipment to give you stereo follows.

And now our listening results: With the equipment we'd assembled in our living room (see photo) we were about to begin our *Stereophonic At Home* demonstration. We tried to include a cross-section of available record material and live broadcasts to cover as much as possible for our review on these pages. Due to limited time we could only secure a few examples of available stereo material—records (binaural) and pre-recorded tapes. In future articles we'll have more reviews on new Stereo tape releases.

First we listened to the demonstration tape sent along with the Bell Tape unit. This contrasts the differences in "kitchen" radios, hi-fi, and stereo. What a thrilling surprise! All that we'd heard about stereo and more was true. Jazz and classical music, popular songs, a sound effect of the passing train all demonstrated a new dimension, direction and depth perception unattainable from monaural reproduction.

Then we tried some Livingston Stereo Tapes including the very impressive sounds recorded stereophonically on their Demo tape called *Stereo Showcase by Livingston*. Again we had real listening proof that this new method of recording and playback was the answer to natural listening. For our progressive jazz session we heard the exciting Rusty Dedrick, *Trumpet with Rhythm and Winds*. It was like we had the session right there in our living room. On the jazz kick we tried two more great stereo tapes by Livingston: Paul Barbarin and his New Orleans Jazz and Wilbur De Paris and his New Orleans Jazz. Man, talk about being on Bourbon Street? We really were all the way.

Armed with only one Binaural record from Livingston, we approached our new two channel Stereo Phono (described above), with Lenny Herman and *The Mightiest Little Band in The Land*. On the record packet we were informed that it was recorded *on location* at the famous Roosevelt Grill here in New York City. Well for a moment after the disk started, I felt the same way as I used to when I announced the band pick-ups from the same room a few years ago when I was with CBS radio. The entire flavor of the room acoustically and musically returned to me as the Livingston Binaural disk 1083 spun to its conclusion.



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For a complete change of pace we went back to our Fairchild *Turromatic Turntable* with the dual Fairchild 225A cartridges in the *Ortho-Sonic* arm for a couple of the famous Cook Laboratory new *Microfusion* binaural releases. Here is an entirely new kind of record. We were interested in Microfusion which first of all precipitates a snowfall of micro-size plastic flakes into the record mold, covering the entire 12" area in uniform thickness. Second, the book is placed in the low-pressure pneumatic press (no brute force hydraulics), subjected to gentle pressure and a flash of heat. The Micro particles fuse accurately into the groove contours. Third, it is cooled quickly, extracted and inspected. These records are 99.7% pure and they are hard, the highs stay put. On our playback of three of these fine records we did find the surface noise down to about the same as pre-recorded tape or better which is very good for records. Cook records have some very interesting material available in binaural as well as monaural which we'd like to tell you about more in detail in later reviews. In BN2064 Vol. 1, *Masterpieces from the Theatre*, for example, we heard the acoustical depth and dimension of the full orchestra in two channel recording for the

first time. Under the compelling direction of Willis Page the New Orchestra Society of Boston brought Bizet; Introduction to Act. I of *Carmen* and Rossini's Overture to *La Ciochina* into our living-room. On side B of this same recording Mendelssohn's *Scherzo* from a *Midsummer Night's Dream* and von Weber's Overture to *Euryanthe*. With the full symphony orchestra recorded stereophonically the missing third dimension of reproduced music is strikingly apparent. Then we tried *Intermission at the Mosque* #1059 X with Reginald Foort putting his famous organ through its paces. In Binaural this instrument reaches even more staggering dimensions than ever heard before. From Port Of Spain in Trinidad, Cook captured on-the-spot flavor of the crowning of the new Calypso King. The exciting movement of this colorful carnival with rhythmic music and the many voices of happy people really comes alive on this Binaural recording #1072.

Over the week-end we had ample opportunity to check Binaural AM-FM reception over the New York *Times* radio station, WQXR. With both tuners of the Scott set at WQXR we heard a piano recital with a new full dimension reception never experienced before. A small quartet in stereo took on a new aliveness as the definition of each instrument cut crystal clear into our listening area. Then we heard a new RCA pre-recorded tape of the Brahms' *Symphony No. 2* with Charles Munch and the Boston Symphony Orchestra. Again the impact of Stereo was breathtaking.

In further review of other Stereo tapes we were really bowled over by the fantastic sound from the new Omega-tape releases, starting out with the Nation's No. 1 vocal group *The Hi-Lo's in Hi-Fi*. What a pleasant change to listen to four guys who can really sing. Recorded stereophonically (St. 7006) with Frank Comstock's orchestra the fabulous Hi-Los do *Surrey with the Fringe on Top*, *Long Ago and Far Away*, *China Town* *My Chinatown*, *Birth of the Blues* and many more all beautifully arranged for voice and orchestra. This release calls for more of the same—but fast!

For that danceable mood music we tried Warren Baker and The Baker's Dozen (ST 7010) *This Is It*, and, once again, the magic third dimension of stereophonic sound brought the orchestra and all the subtleties of the arrangement—missed on monaural (one channel) reproduction—right there to our living-room.

For a complete change now we tried some real easy listening with Omega-tape ST 2005 *Music From a Nearby Star* with piano, celeste and bass never more faithfully recorded and reproduced. Even

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The KELTON

By Lang & Taylor

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the rhythmic movement of the bass players left hand on the neck of the instrument comes through with amazing reality.

We taped on into the night with Omegatape *Piano Jazz* (ST 26) The Dick Marx Quartet; *Jazz Chimes* (ST 28) *Interesting Intervals* with the Intervals; and some real cool Jazz and the Paul Severson Quartet in (ST 4016). "Sounds . . . Crazy." All were great new releases by Omegatape.

The future of stereophonic sound at home is unlimited. It represents another major advance toward *Natural* sound reproduction. May we go on record as stating that stereo is not a *gimmick*, but rather a further development of electronic techniques to bring you more pleasure and listening enjoyment of all music reproduced in your home. True, startling sound effects are possible with stereo, but its real value lies in its ability to reproduce the original music with all its dimension, depth, tone and beauty intact as it flows forth from your two-channel stereo speaker system.

As with our home stereo set-up, this was again most vividly demonstrated to me in the stereo playback room at RCA Victor here in New York City. In this room, which, incidentally, could be compared with our own living room, I heard a new Stereo Master Tape which will be released in a month or so: It was Morton Gould's *Brass and Percussion*. It was recorded in RCA's Webster Hall studio with talented engineer Jack Phieffer at the stereo controls. This tape represents stereo at its best. The three selections I heard were: *Stars and Stripes Forever*, which I've never heard more faithfully reproduced; an original Morton Gould composition called *Parade* which very clearly marched two orchestral bands into that little listening room at RCA. (They criss-crossed each other as they marched from left to right and back again—formed in the center and played an unforgettable two-band duet with such force, dimension and fullness that it was really just like being at the recording session. What a *Demo* this will make for stereo tape sales!) Finally, I heard Morton Gould's *Fourth of July*, equally exciting and colorful in this new stereo medium.

When a large recording company like RCA Victor puts out such perfect sound done by the world's foremost artists in the most exacting new technique (stereo) you may rest assured that stereophonic (two-channel) listening is here to stay. But as is always the case in trying to tell about it on paper, we find ourselves at a loss. Try listening to two channel stereo and see if you don't say, "Music never sounded so great."

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STEREOPHONIC SOUND FOR YOU



Above: the Kluge stereophonic home unit, showing two Stephens Tru Sonic 622's; the Bell BT-76, Scott model 330 stereo tuner, Bell stereophonic 3DT-G amplifier, the Fairchild (411-H) Turromatic 3-speed turntable, Fairchild 225-A cartridges, Ortho-Sonic tone arm, model 300 for binaural records and a few of those records by Cook. Below is a real close-up of the turntable by Fairchild, surrounded by stereo tapes produced by RCA, Livingston and Omegatape, and some binaural records by Cook and Livingston to complete the group.



George Kluge, the author of this article, and the hi-fi editor of *JAZZ TODAY*, is a truly novel sound engineer. For 14 years he has had a career in radio, recording, motion pictures and television as an actor. Out of his interest in sound came a separate career in high-fidelity, the building of a business (*Broadcast Quality Sound* at 100 West 55th St., New York), both careers melding to create the complete expert, full of knowledgeable skepticism and a true respect for realistic fidelity. The following is a list of actual recommendations for your buying. Remember, in-the-home testing is the only sure way, and a sound engineer is generally more of an investment than an expense.

Stereophonic Tape System

A moderately-priced system, at approximately \$350 would include a Bell BT-76 tape machine, two Harmon-Kardon amplifiers (model PC-200) and one Wharfdale 8" speaker in an RJ enclosure. This system uses the Bell tape speaker for one channel and the Harmon-Kardon amplifier and Wharfdale speaker for the second channel. If you have a hi-fi unit, it could handle the second channel. All you would have to buy then would be the tape machine (\$200.00).

For still more money (\$525), the Bell BT-76, one Bell 3 DT-G binaural amplifier and two AR-2 speakers.

A semi-professional outfit (\$895) would be the Ampex A-122, a complete stereo portable unit; and a professional unit (\$1050) might be the Berlant, series 30, a complete stereo portable unit.

Stereophonic Phonograph System

You could add this to any of the above tape systems either immediately, or when your budget returns to normal. For approximately \$235.00, you would buy a dual tone arm by Ortho-Sonic (their number 300), cartridges by Fairchild (their 225-A's) and a Fairchild 411 Turntable.

Stereophonic AM/FM Systems

Radio, especially FM radio shouldn't be ignored in your high-fidelity plans, especially with stereophonic sound available. When you can afford to, you could add any of these tuners (tuners are merely radios of excellent precision manufacture and are for AM or FM radio reception or both) to your stereo set-up:

The Scott 330-B tuner costs \$199.95. Or you could use one Fisher FM-40 (\$99.50) plus one Fisher AM-80 (\$119.50). Another such combination would include one Harmon Kardon, model FM-100 (\$95) and one Harmon-Kardon AM model T-120 (\$75.00).

It's obvious, of course, that if you're not yet ready to add stereo reproduction to your high-fidelity system, or if you've yet to begin building a hi-fi, you should buy or add equipment which is easily converted to stereo use, keeping in mind that a tape machine will some day be essential to the best listening and that eventually stereo tapes and binaural records will be as easily available as are our current LP recordings. We wish you all the best of listening.



*Import: Accordionist Mat Mathews;
Export: Flutist Herbie Mann.*

JAZZ AROUND THE WORLD

The parade of jazz musicians that has gone to overseas places seems to be growing to a point where a date in Ankara, Turkey takes on the same sort of one-nighter quality as a single gig in Flint, Michigan. As Herbie Mann, the recently returned flutist-saxophonist says, "In Europe you travel four hundred miles and cover four countries. Here, you'd just be a little outside of Albany." The elements of time and travel, in the age of the four-hundred-mile-an-hour aircraft, makes distance an ever-diminishing handicap, and jazzmen of this country have, in this past year, been making broad capital of this reduction in distance.

Herbie is a prime example. While in Europe, he covered the countries of Sweden, Denmark, France and the Netherlands. "I had a chance to play a one nighter in Helsinki, Finland, too, but the trip meant an over-night train ride and travel complications, and I was tired so I decided against it." While Herb was in Paris, he tried to get in touch with Kenny Clarke, who had been working there, but found that Klook "was playing a one-nighter in North Africa."

Of course, what Herb was most delighted and gratified by in Europe was the overwhelming enthusiasm of the people with whom he came in contact. "It was wonderful the way I was treated. Everywhere I went, people were extremely friendly. They made me feel like a celebrity, what with the radio and press interviews which happened in these different countries."

Of the European jazz picture, Herb has seen a change occurring. "In Sweden, for instance, the musicians are moving away from the so-called soft school and into the harder boopish element. Arne Domnerus for instance is playing Bird-hard alto."

The most impressive musicians Herbie met were in this same country of Sweden. "Lennart Jansson, who plays baritone with Domnerus band, Ake Persson and Bengt Hallberg are easily among the top flight musicians on the continent. Hallberg, especially, is probably the best musician in Europe. He has incorporated into his playing the qualities of Tatum (he's like him in the sense that he's all over the piano), Bud, Brubeck, Tristano—almost all the top flight pianists you can think of. And yet there's no imitation at all

in this influence. He's a wonderfully broad musician who knows his instrument inside out, and is, in a sense, handicapped by the fact that his rhythm section often has difficulty in following him. This is not to put that rhythm section down but, instead to give credit to Bengt for the fantastic ability he has himself. In France, Sascha Distel, a guitarist, has enormous qualities, and ranks along at the top of jazzmen on the continent."

Herbie sees jazz in Europe as being much the same as it is here. "The young musicians—the kids—are listening not only to records from the States, but, also to their own people; their own veteran musicians. And, as in the case of Hallberg, who certainly is building something distinct and individual on his own, they have outstanding, singular musicians to listen to."

Two other factors enter into his evaluation. "The fact that jazz clubs have dancing and listening rooms in the same club and the enthusiasm of the jazz musicians to play. In Sweden, especially, these things make jazz an active and growing thing."

Benny Goodman's visit to the Far East brought jazz to that area of the world for the first time and in a sense opened wide an already open door for American jazzmen. Outside of the important things done by Benny and his men for the State Department, one of the most cogent facts brought back by Benny and the members of the band, was the understanding and real desire, people of that area have of jazz and its sidemen. "They knew all about the sextets and the personnel of my records. I guess the extensive record distribution that goes on in those countries has a great deal to do with this."

For the future Benny sees, in five or ten years, a whole circuit that might be possible throughout the Pacific area.

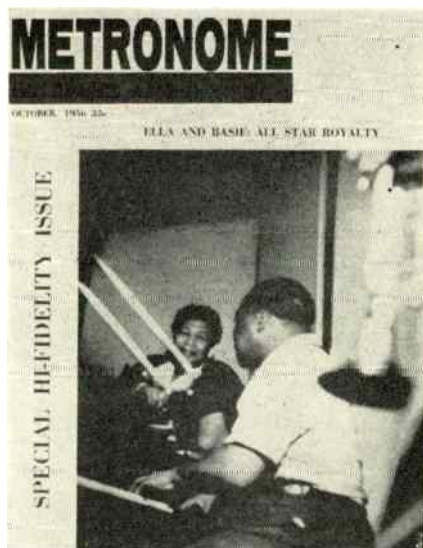
"When traveling expenses and so on can be brought to a point that will make it economically feasible, tours might well make hops all over the Pacific. Tokyo, Japan and places like Hong Kong are ready right now to support this type of tour."

The applause and high interest in jazz pours in from all corners, the riotous receptions Dizzy got in Ankara, Turkey, and South America, the excitement stirred by the Basie band throughout Europe and John LaPorta's really happy and fruitful trip to Venezuela all point to this end.

DO YOU KNOW .. the latest about these great artists?



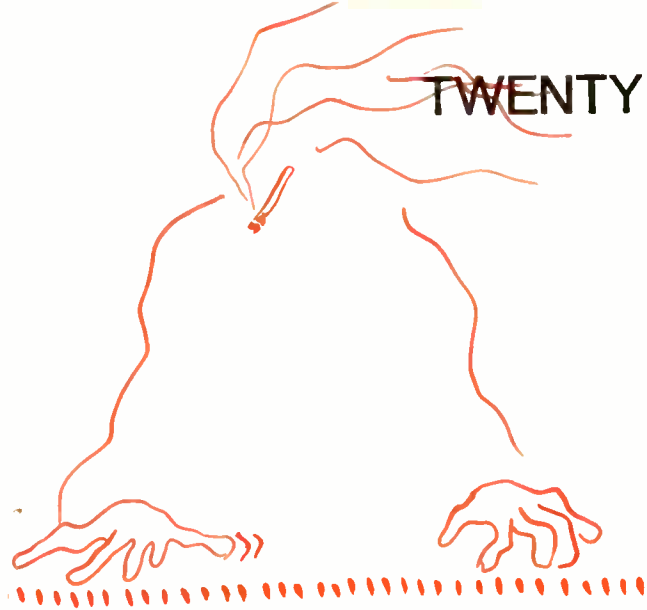
Nat "King" Cole
Frank Sinatra
Benny Goodman
Count Basie
Ella Fitzgerald
Dizzy Gillespie



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TWENTY YEARS WITH BASIE



Interestingly enough, we come to this point, twenty years later, from Red Bank (New Jersey), to the Chase Manhattan Bank (we trust); a point from which we can see that between these two banks has run a powerful river, a mainstream of jazz, almost unchanging in those years: better attack, more blend, more precision, and the soloists are mainly boppers, but essentially the same band that was and has been.

Late last year there appeared the first notes of adverse criticism, although they were heavily guarded with respect. In concluding an article in *JAZZ TODAY*, I wrote: "What Basie has, and what we have from Basie, it seems to me, is an almost definitive example of the exuberance available in big band jazz, exuberance which has lasted for over twenty years, that will probably always be a part of jazz. If the exuberance is limited, if it seems to dwell too longingly and caressingly on the *balling* side of life, we can certainly be thankful that it is coupled with wry good humor and in good health . . . If it has few profound moments, all of its moments are human."

Of course, there were severe letters from our readers, and a few musicians looked askance at us, but the Basie band enjoyed the article immensely, and not one criticized that.

Then, John Wilson of *The Times*, reviewed a Basie Concert, criticizing the band for its unimaginative performance and scores. Still to come is an unpublished article by Burt Korall, admitting to boredom with the Basie band.

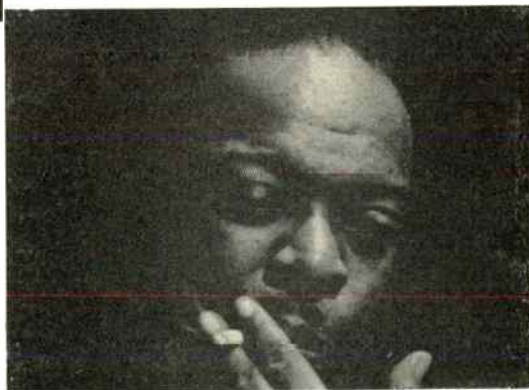
These three minority reports have either stated or implied that the writers had tremendous enthusiasm for the performance level of the band. What is most evident is that this is the main emphasis of the band (and, too, of much of today's jazz—perhaps as influenced by Basie).

But there could be some concern for the performance, too. For, much as Basie and the band live in and for that performance (Basie is very lucid about that as you'll see on the left of this page), playing the same scores night after night has led to a boredom within the band, especially when some event hasn't led to the tremendous *joi de vivre*, which buoys



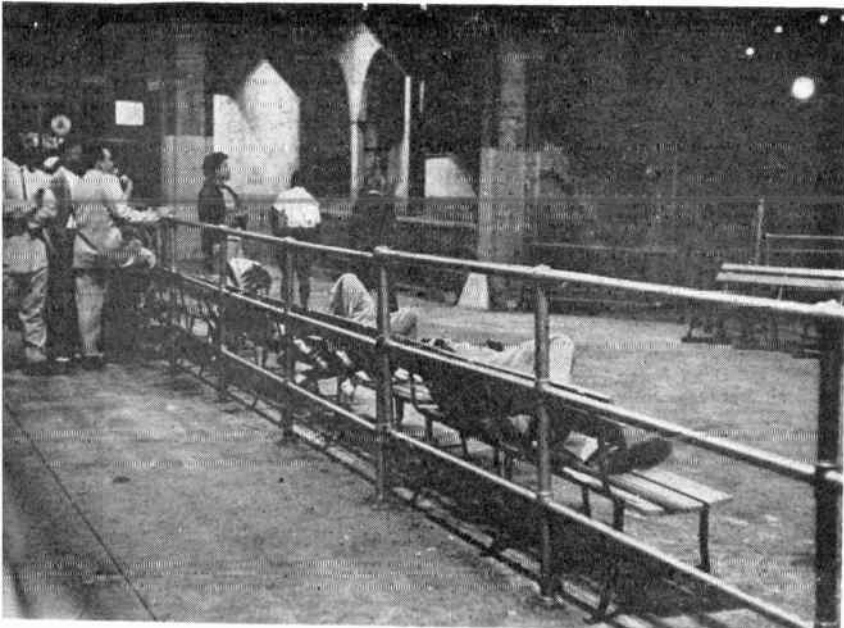
"I don't think that a band can really swing on just a kick-off, you know; think you've got to set the tempo first. If you can do it the other way, that's something else. Anyway we do it our way; I set it with Freddie, sometimes for a couple of choruses. That's it, see, we fool with it and we know we've got it, like now."

"Crow is a funny thing. I think maybe it hurts most when you don't expect it; like Vegas. You know, you can look out of my place there right over to a swimming pool, and I'm hot as hell, and it starts to rain. You know, it doesn't even rain over where I am. You have to live with it, though. If you let it bug you, where would you be? 'n some nuthouse somewhere?"



"Hell no, I like the road; I look forward to these trips; you know, it's part of the business. You got to get that audience reaction and you get stuck if you stay in one place too long. We're making it tonight, huh? My band makes it best when they're puttin' everybody on; you know, it's all happy style."





the best Basie exhibitions. The boredom is reflected, then, in a rushing of tempos and a general carelessness, a reliance on clichés (most obviously present on present-day renditions of *April in Paris* and certain others of the most frequently played numbers in the band's book).

The problem, it seems to me, is not whether the criticism is justified (it's certainly observable and, hence, valid), but whether it really makes any difference. And, here, you run up against the difficulty of criticism in jazz: the mind against the heart; the traditionalists against the progressives; the absolutists against the relativists; and, of course, the other way around, both sides more noted for the fury of their stands than for the competence of their arguments.

You can decry, as one modern musician has, the *Mickey Spillane* quality of the music (although that's a more graphic than comprehensive criticism), but this is and most often has been the mainstream of jazz and some would claim that doing away with it quite literally does away with jazz. My suspicion is that by doing away with it, you would certainly do away with jazz as we know it.

That, too, is observable in the Basie band, and for that reason, among others, I traveled with the band for some time last Fall, believing that the distillation of twenty years of jazz is represented in the Basie band; that, by and large, all Basie bands and, hence, much of jazz and its artists, could be found in this band, within its music and through the playing and lives of its musicians.

It was an engrossing trip, filled with cross-sections from every area of life, touching show business, art, social relations and every human emotion, spanning the extremes of boredom and gaiety: it began on the most sunny of days and ended in a rainstorm which could have floated the ark.

For the traveling musician, life must seem to be measured by the Greyhound speedometer whose counting of miles really calculates his life much more than do either watches or calendars. There is a quality of army life in it; that is, some outside, ungovernable force determines the spending of your life. Yet, there is none of the discipline, outside of the necessity of catching that bus, of having a pressed uniform and of being able to play your horn. There are no certain times to eat, to sleep, to visit; to do anything, except to arrive at, "to hit," the bandstand at a certain hour.

There are thirty-two seats on the bus, and these are occupied by seventeen musicians and whoever else might be with the band for that trip. (The bus driver most usually becomes a member of the band immediately.)

You make the bus call at about seven in the morning. Four musicians are playing softball at that hour—they haven't yet been to bed. Most of the rest struggle out of the hotel, still groggy from hastily grabbed sleep; one or two others saved on rent by sleeping in the bus. The band boy hustles instrument cases and suitcases from lobby to bus, a manager shouts instructions of all kinds and the musicians climb wearily into their seats, almost as if those seats had been assigned to them. In Basie's bus, for example, there is very little switching of seats. In back of the driver sit the bandboy, then Wendell Culley, Billy Graham, Benny Powell, Frank Foster, Bill Hughes, Eddie Jones and Charlie Fowlkes. On the other side, and again in order, sit Joe Newman, Count Basie, Marshall Royal, Joe Williams, Frank Wess, Reunald Jones, Thad Jones, Freddie Greene and Henry Coker. (Sonny Payne travels with the band manager.)

The bus begins to move. There are some appreciative chuckles about some of last night's happenings; someone complains about not having breakfast; there is some advice given to the driver as to how best to get to the destination; then, gradually, everyone begins to drift off to sleep.

Many hours later, the bus stops. The wakeful ones are immediately off the bus; the others straggle out, one after another. It's the first of a series of diners where you order sandwiches and milk. Or, if you're unlucky, it's a holiday, or there are no diners, and you feed nickels into gas station machines and eat salted peanuts and cheese crackers and drink coke.

More hours on the bus. Perhaps you'll stop again to eat, but the chances are that you've already gotten behind your schedule and the bus has to really move. So, again, you drift off to sleep, or read, or talk; but mostly you sleep for as many hours as you can.

That afternoon, or that night, after a three, a five or a nine hour trip, you arrive. You begin to change into uniform, discussing the need for new uniforms, examining this moth-hole, that cigarette burn, sometimes complaining almost bitterly about what seems to be an unnecessary hang-up in

At the far left, Basemen take more than five before a boat trip; the outdoor scene is part of the mammoth mall on which band played an Ipswich concert.



Joe Newman and Henry Coker, standing, and Bill Hughes and Freddie Greene, during a river boat short intermission.

your life. Perhaps you have time to eat. If not, you send out for sandwiches and coffee; you unpack your horn and warm up a bit. A union official will probably appear about now and you may amuse yourself by taunting him. Perhaps there is time for a drink, if there's a bar in the place. Already you begin to make those brief encounters with people in the town, some of them remembered friends, some of them new friends to be remembered, all of them greeted (if you like them) with warm enthusiasm, yet with the curious detachment which comes from knowing that your life is determined by booking agents and by that speedometer.

Then on to the bandstand; all the disorganized movements, the appearance of Basie, the first tunes, the standard jokes, the digging of the audience; finally, the appearance of Joe Williams which generally marks the end of a set or of a concert, although not the end of a dance set. If it's a concert, you're lucky, because they don't last as long and you can eat and/or drink during the intermission. You see the old friends again, perhaps sign some autographs, make plans for the evening, discover when the bus is leaving and, often, unmake the plans or make new ones. Then, back on the stand; more music, more jokes and it's over. Probably it's about one in the morning. Your day is just beginning unless you have to get back on the bus.

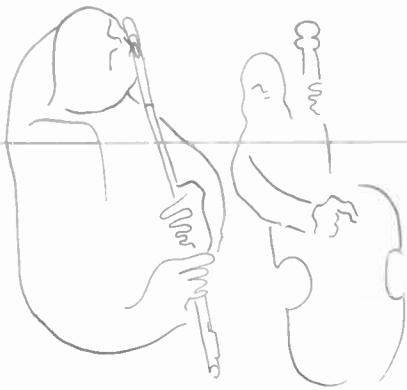
If the band is remaining in town overnight, you find a place to eat, usually the same place you went to last time. then you look for some place where music is being played unless you have some kind of party to go to. It may, however, be an off-night, or there may not be any music in that town, so you take longer to eat and you go back to your room and sit and drink with friends and exchange stories about other friends.



The same boat trip, but this time at work, hemmed-in, on all four sides by the most eager audience of our experience.



The Count himself, who discounts any attempt to describe him as a soloist; preferring his own rhythmic job.



You go to bed at four or five. You get up sometime around noon, have breakfast and get to the business of having your laundry and dry-cleaning done. Then you stand in front of the hotel and tell more stories, or play golf or softball, or go to the beach, if it's Summertime, or go to the movies. Then you come back to the hotel and go out again to eat and back to the hotel and into the uniform and back to the club, or dance hall or arena and play more music.

It's more or less the same as the night before; only this night you get right on the bus after the job (there are both laughs and groans about this because some of the musicians are loath to leave for one reason or another and, already, the schedule is shot to pieces). You change out of the uniforms on the bus. You eat on the road, either eggs or steak in the already familiar diner. You get back on the bus and tell stories and reminisce about books, or movies, or cartoons or people you've known in common. There are running gags and occasional radio programs (one night a swinging preacher). There is no music on the bus, though (except in the movies), because a jolting bus could ruin a lip and, anyway, there's too much professionalism here to allow for that kind of haphazard performance. But there is talk about music, talk about all sorts of things until the motion of the bus and the deepness of the night lulls everyone to a half-vertical sleep.

At seven in the morning, you arrive at the next town and the next hotel. The hardy members, like Marshall Royal and Joe Williams, leave to find a golf course. A few more are hungry enough to prowl the town in search of a restaurant. Most check in immediately and go to bed: the hotels are most often the most reasonably priced in town; though hardly inexpensive; the comforts are often at a minimum.

Up again at noon, more laundry and dry cleaning, letter-writing, another movie, or golf or reading or talking. More food, back into the uniform and more music, more old friends, a few new ones and back onto the bus.

The cycle begins all over again and continues for as long as the trip goes on, until you come to rest for a week or two in some major club, like Chicago's Blue Note, Boston's Storyville or New York's Birdland. The trip is worse if it's a package tour, because you travel more miles for a longer time and you're considerably less comfortable, because the bus is crowded to capacity.

Now granted that there are some differences in degree between the life of a member of a small group and that of a big bandsman and that there are even more differences between the latter's life and that of a non-travelling musician, the central problems which involve the lives of Basie's musicians are common to almost all jazz musicians. The travelling musician, especially one with a big band, has a necessarily more nomadic life than his brothers, but the latter

has the same functional difficulties in his life and, hence, often makes similar expressions in his music.

In point of fact, life is probably easier in the Basie band than elsewhere. There is security, but, more than that, there's a tremendous *esprit de corps*, a warm feeling radiating around the seventeen musicians which cushions them from many shocks and urges them to exceptional performances.

So that twenty years of Basie, if it hasn't always been the best of jazz (and most times it has), culminates in a band which is a logical successor to the one before it, which in turn had logically succeeded its predecessor. And in this relatively secure atmosphere, which is considerably more than is the general lot of the jazz musician, is lived and thought the jazz life and the jazz thoughts which erupt as the jazz performance hailed by all as the peak of excellence, but now gradually being considered for what it really represents in terms of artistic endeavor.

As I stated before, it represents an almost definitive example of what we can expect from big band exuberance. It represents, too, as much of jazz always has, an almost literal translation of a what-the-hell attitude about life in music. Whether that's good or bad is one matter; whether it's a part of jazz is undeniable; that's what the modern musician meant when he over-strongly described it as *Mickey Spillane music*; the sometimes unconscious realization of what its disappearance might mean is what disturbs the jazz fan or musician who recognizes this feeling (which actually represents the belief that the performance is more important than the music performed) and believes that jazz would lose its identity if it lost that feeling.

It's interesting to look through the band's arrangements. There are about 180 scores in the library and, at most, only sixty of these are played. Out of that number, there are perhaps twenty or thirty which are played over and over; the others are mostly dance arrangements, ballads by Edgar Sampson, etc. Of that outside figure of thirty, there are only two or three which have any real musical worth; those the musicians *really* like to play, but they generally have to badger the Count into playing them. Basie doesn't like to play new arrangements as a general rule.

Like most of jazz, like most jazz musicians, the arrangements written and played are of familiar blues and standard tunes. Aside from the fact of sheer boredom with over-familiar material, many of the musicians have an artist's inbreast in new material; but to no avail. Yet they accept it with fortitude, knowing that that is very much the way it is, turning with a wry smile when I would ask them about any new arrangements being in the book and answering: "Yep, there's a new arrangement of *Moten Swing*."

Again, like most of jazz, like most jazz musicians, the writing and playing is done by men who are necessarily

forced to live unusual lives, with only a specialized kind of discipline, without a real freedom of movement, without the chance, or the time or, many times the desire to develop interests and friends outside of music.

Trumpeters Thad and Reunald Jones represent the two sides of the Basie coin. Both are professionals working a job; both take part in the swelling excitement of the band; both accept it as a matter of course. They have individual differences, of course, but they take the same attitude toward the band; the coin is the same on both sides; there is no huge difference in their professional life because their lives, for all the individual differences, have been made to come together by the very nature of their work. This is at once the strength and the weakness of the Basie band and of much of jazz; not that it has such narrow limits, but that there are limits which are structured by the heritage, learning and life of the men who play it. Its wealth and limitations are nowhere more evident than within the Basie ranks.

In this distillation of so many years of jazz, through which the Count walks with such seeming imperturbableness, where jazz meets and expresses the main emotions of mankind—the happiness, sorrow, compassion, love, faith and hope—there is skill and joy. The lack of freshness is not of prime importance; it is sometimes and somehow overcome by that skill and joy. The lack of rich thought is important, though, for it troubles and eventually overcomes the artist. If this is a disturbing or a disagreeable thought, I would argue for those who might make it that those who found so much richness in jazz might justifiably ask that what has given them emotional satisfaction to such a degree should also pour a musical representation of thoughts into their intellectual life, thoughts as full, rich and profound as those of which any art is capable.

These are necessary points to make about Basie it seems to me, not only because they do not get made, but, also, because there is no true picture of the importance of Count, which is in many ways the essence of many years of jazz, without analyzing the thought-content of his music. It has not been low; it has been limited. But for all its limit, for all my criticism, it has been singularly successful in speaking, swinging and wailing about the human delight and sorrow in finding oneself alive.



Thad Jones (above) and Reunald Jones: two sides of a Basie coin.



Record Section



The picture above is Bill Claxton's amusing representation of today's record sessions, where many musicians, in this case all the musicians, are under contract to other companies and, hence, have to record under assumed names. These in-bred characteristics have been taken into consideration in this year's discography, so that many records have not been included. The rules, our rules, were that only those records reviewed between February, 1956 and January, 1957, in either **METRONOME** or **JAZZ TODAY**, which had been noted as possessing some specially estimable qualities, could be included in this listing. You'll find those rules followed, with two exceptions: 1) no singers are included; 2) some few records were listed because, though of small value, they represented some special trend in today's jazz.

CHET BAKER

Chet Baker, trpt; Russ Freeman, piano; Carson Smith, bass; Bob Neal, drms
At Ann Arbor: *Line for Lyons, Lover Man, My Funny Valentine, Maid in Mexico, Stella by Starlight, My Old Flame, Headline, Russ Job* (Pacific Jazz 12" LP PJ 1203)

RONNIE BALL

Ronnie Ball, piano; Ted Brown, ten; Willie Dennis, trb; Wendell Marshall, bass; Kenny Clarke, drms
All About Ronnie: *Pennie Packer, Prez Sez, I Don't Stand a Ghost of a Chance With You, Little Quail, Sweet and Lovely, Citrus Season, Feather Bed* (Savoy LP MG 12075)

MAX BENNETT

Max Bennett, bass; Charlie Mariano, alto; Jack Nimitz, bar; Nick Travis, trpt; Carl Fontana, trb; Dave McKenna, piano; Mel Lewis, drms
Volume II: *Johnny Jaguar, My Heart Belongs to Daddy, Something to Remember You By, I Hadn't Anyone 'Till You, Ira of the I.R.A., Max is the Factor, Strike Up the Band, 13 Tocs, Polka Dots and Moonbeams, Nice Work If You Can Get It* (Bethlehem BCP 48)

EDDIE BERT

Eddie Bert, trb; Jerome Richardson, flute;

Hank Jones, piano; Vinnie Dean and Oscar Pettiford, bass; Osie Johnson, drms
Modern Moods: *Walk with Me, Cardboard Coffee, Fall in Love All Over Again, Iom, Norahs and Enaj, I Hear Music, Mood and Sand, Nosmo King, Jerome's Blues, All My Life, Me 'n You* (Jazztone J1223)
Eddie Bert, trb; Dave Schildkraut, ten; Hank Jones, piano; Milton Hinton, bass; Osie Johnson, drms
Cool School Days, Pennies From Heaven, Home Cookin', Speedster, I'm Through With Love, Blue Beetle, Original, In A Meditating Mood, Father Time (Trans-World TWLP 208)
Eddie Bert, trb; J. R. Monterose, ten; Joe Puma, guitar; Hank Jones, piano, Clyde Lombardi, bass; Kenny Clarke, drms
Encore: *Bert Tram, Manhattan Suite, One for Tubby, It's Only Sunshine, Opicana, Conversation Crosstown* (Savoy MG-12019)

THE BIRDLAND STARS

Phil Woods, alto; Al Cohn, ten; Conte Candoli, Kenny Dorham, trpt; Hank Jones, piano; John Simmons, bass; Kenny Clarke, drms
On Tour: Volumes 1 & 2: *A Bit of the Blues, Two Pairs of Aces, Minorin' the Blues, Phil 'er Up, Roulette, Last Lap*; Volume 2—*Hip Boots!, For Kicks Only, Ah, Funky New Baby, Birdland Fantasy, Playboy, Conte's Condolences* (Victor LPM 1327 and Victor LPM 1328)

THE RUBY BRAFF SPECIAL

Ruby Braff, trpt; Sam Margolis, ten cl; Vic Dickenson, trb; Nat Pierce, piano; Walter Page, bass; Jo Jones, drums
Romance in the Dark, When You Wish Upon a Star, Ghost of a Chance, Wishing, Where's Freddie, I'm in the Market for You, Sweet Sue, Linger Awhile (Vanguard 12" LP VRS 8504)

BOB BROOKMEYER

Bob Brookmeyer, trb; Jimmy Raney, guit; Teddy Kotick, bass; Mel Lewis, drms
Under the Lilacs, They Say It's Wonderful, Potrzebie, Rocky Scotch (Prestige LP 214)

BROOKMEYER AND SIMS

Zoot Sims, ten; Bob Brookmeyer, trb; Hank Jones, piano; Wyatt Reuther, bass; Gus Johnson, drms
Mr. Moon, I Hear a Rhapsody, The Chant, Blues, Zoot's Tune, How Long Has This Been Going On, Bobby's Tune, Blue Skies (Storyville STLP 907)

THE BROTHERS

Zoot Sims, Al Cohn, Bill Perkins, Richie Kamuca, tens; Hank Jones, piano; Barry Galbraith, Sam Beethoven, guits; John Beal, bass; Chuck Flores, drms
Blixed, Kim's Kaper, Rolling Stone, Sioux Zan, The Walrus, Blue Skies, Gay Blade, Three of A Kind, Hags, Pro-Ex, Strange Again, Cap Snapper (Victor LPM 1162)

CLIFFORD BROWN-MAX ROACH

Clifford Brown, trpt; Max Roach, drms; Sonny Rollins, ten; Richie Powell, piano; George Morrow, bass
At Basin Street: *What Is This Thing Called Love, Love Is A Many-Splendored Thing I'll Remember April, Powell's Prances, Time, The Scene Is Clean, Gertrude's Bounce* (EmArcy MG 36070)
Clifford Brown, trpt; Max Roach, drms; Harold Land, tenor; Richie Powell, piano; George Morrow, bass
Study in Brown: *Cherokee, Jacqui, Swingin', Land's End, George's Dilemma, Sandu, Gerkin for Perkin, If I Love Again, Take the A Train* (EmArcy 12" LP MG 36037)

RALPH BURNS

Ralph Burns, comp & arr., piano, Dave Schildkraut, alto, cl; Herbie Mann, ten, fl, alto fl; Danny Bank, bar; Joe Newman, trpt; Billy Byers, trb; Jim Buffington, Fr. horn; Bill Barber, tuba; Milt Hinton, bass; Osie Johnson, drms
Jazz Studio No. 5: *Cool Cat on A Hot Tin Roof, What Am I Here For, Jazz Club USA, I'll Be Around, Royal Garden Blue's, Nocturne, South Gonzales Street Parade* (Decca DL 8235)

BILLY BYERS

Billy Byers, trb, arr & comp; Phil Funk (Phil Woods), alto & cl; Jerry Sanfino, alto & flute; Al Cohn, ten bar & cl; Nick Travis, Bernie Glow, trpt; Urbie Green, Fred Ohms, Chauncey Welch, trb; Joe Venuto, vibes; Gene Orloff, violin; Alan Schulman, Lucien Schmit, Bernie Green-

house, cello; Moe Wechsler, piano & celeste; Milt Hinton, bass; Osie Johnson, drms

Jazz Workshop: *Alone Together, The Tickler, Billy Bones, Chinese Water, Torture, I See a Million People, Back in Your Own Backyard, The Funny Music Box, The Great Rationalization, Sunday, Misty Osie, Thou Swell, You're Mine You* (Victor LPM 1269)

DONALD BYRD

Donald Byrd, trpt; Yusef Lateef, ten; Bernard McKinney, euphonium; Barry Harris, piano, Alvin Jackson, bass; Frank Gans, drms
Parisian Thorofare, Yusef, Shaw'nuff, Blues, Torston Level, Woody'n You, Dancing in the Dark (Transition LP 5)
Donald Byrd, trpt; Joe Gordon, trpt; Hank Mobley, ten; Doug Watkins, bass; Art Blakey, drms
Byrd's Eye View: *Doug's Blues, El Sino, Everything Happens to Me, Hank's Tune, Hank's Other Tune* (Transition TRLP J 4)

CANDIDO

Candido, conga drms & bongos; Al Cohn, ten; Joe Puma, guit; Dick Katz, piano; Whitey Mitchell, bass; Ted Sommer, drms
Mamba Inn, I'll Be Back for More, Stompin' At the Savoy, Candi Bar, Broadway, Perdido, Indian Summer, Candido's Camera, Poinciana, Check to Cheek, (ABC-Paramount ABC 125)

PAUL CHAMBERS

Paul Chambers, bass; John Coltrane, ten; Kenny Drew, piano; Philly Joe Jones, drms
Chambers' Music: *Dexterity, Stablemates, Easy To Love, Visitation, John Paul Jones, Eastbound* (Jazz:West JWLP-7)

TEDDY CHARLES

Teddy Charles, vibes; Gigi Gryce, alto; J. R. Monterose, ten; George Barrow or Sol Schlinger, bar; Art Farmer, trpt; Don Butterfield, tuba, Jimmy Raney, guit; Mal Waldron, piano; Teddy Kotick, bass; Joe Harris, drms
Vibrations, The Quiet Time, The Emperor, Nature Boy, Green Blues, You Go To My Head, Lydian M-1 (Atlantic 1229)

KENNY CLARKE

Kenny Clarke, dms; John LaPorta, cl & alto; Donald Byrd, trpt; Ronnie Ball, piano; Wendell Marshall, bass
Klook's Clique: *Volcano, LaPorta-Thority, I Hear A Rhapsody, Will Wail, Yesterday's Play Fiddle Play* (Savoy LP MG 12065)

JIMMY CLEVELAND

Jimmy Cleveland, trb; Lucky Thompson, ten; Cecil Payne, bar; Ernie Royal, trpt; Hank Jones, piano; Paul Chambers, bass; Max Roach, Joe Harris, Osie Johnson, drms
Hear Ye! Hear Ye!, You Don't Know What Love Is, Vixen, My One and Only, Little Beaver, Our Love is Here to Stay, Count 'Em, Bone Brother, I Hadn't Anyone 'Til You, See Minor (EmArcy LP 36066)

TADD DAMERON

Tadd Dameron, arr, con & piano; Sahib

Shihab, alto; Joe Alexander, ten; Cecil Payne, bar; Kenny Dorham, trpt; Henry Coker, trb; John Simmons, bass; Shadow Wilson, drms
Fontainbleu: *Fontainbleu, Delirium, Clean Is the Scene, Flossie Lou, Bulla-Babe* (Prestige LP 7037)

MILES DAVIS

Miles Davis, trpt; Britt Woodman, trb; Teddy Charles, vibes; Charlie Mingus, bass; Elvin Jones, drms
Nature Boy, Alone Together, There's No You, Easy Living (Debut DEB 120)
Miles Davis, trpt; John Coltrane, ten; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drms
Squeeze Me, There Is No Greater Love, How Am I to Know, S'Posin', The Theme, Stablemates (Prestige LP 7014)
Miles Davis, trpt; Sonny Rollins & Charlie Chan, ten; Walter Bishop, piano; Percy Heath, bass; Philly Joe Jones, drms; (first 4 tracks) Miles & Sonny; Tommy Flanagan, piano, Paul Chambers, bass; Art Taylor, drms
Collector's Items: *The Serpent's Tooth* (takes 1 & 2), *'Round About Midnight, Compulsion, In Your Own Sweet Way, Vierd Blues, No Line* (Prestige LP 7044)
Miles Davis, trpt; Jackie McLean, alto; Milt Jackson, vibes; Ray Bryant, piano; Percy Heath, bass; Art Taylor, drms
Dr. Jackle, Bitty Ditty, Minor March, Changes (Prestige LP 7034)

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BUDDY DEFRANCO

Buddy DeFranco, cl; Sonny Clark, piano; George Wright, bass; Bob White, drms
In A Mellow Mood: *The Bright One, Sonny's Idea, Laura, Everything Happens to Me, I'll Remember April, Willow Weep for Me, Minor Incident, A Foggy Day* (Norgran MGN 1079)

PAUL DESMOND

Paul Desmond, alto; Don Elliot, mellophone & trpt; Norman Bates, bass; Joe Chevrolet (Joe Dodge) drms
Jazzabelle, A Watchman's Carroll, Everything Happens to Me, Let's Get Away from It All, Look for the Silver Lining, Sacred Blues, You Go to My Head, Line for Lyons (Fantasy (3 235)

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Kenny Dorham, trpt; J. R. Monterose, ten; Dick Katz, piano; Sam Jones, bass; Arthur Edgehill, drms
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Terry Gibbs, vibes; Terry Pollard, vibes and piano; Herman Wright, bass; Bert Dale, drms
Seven Come Eleven Lonely Dreams, Dickie's Dream, Imagination, King City Stomp, Pretty Face, The Continental, Bless My Soles, Nutty and Notes (EmArcy 12" LP MG 36047)

THE BENNY GOODMAN STORY

Blake Reynolds, Hymie Shertzer, Babe Russin, Stan Getz, Benny Goodman, reeds; Harry James, Manny Klein, Irving Goodman, Johnny Best, Chris Griffin, Conrad Gozzo, trpts; Murray McEachern, Urbie Green, Jimmy Priddy, trbs; Lionel Hampton, vibes, Alan Reuss, guitar; Teddy Wilson, piano; George Duvivier, bass; Gene Krupa, drms
Soundtrack recordings from the Universal picture: *Let's Dance, Down South Camp Meeting, King Porter Stomp, It's Been So Long, Roll 'Em, Bugle Call Rag, Don't Be That Way, You Turned The Tables On Me, Goody Goody, Slipped Disc, Stompin' At The Savoy, One O'Clock Jump* (Decca DL 8252); *Memories of You, China Boy, Moonglow, Avalon, And Angels Sing, Jersey Bounce, Sometime's I'm Happy, Shine, Sing, Sing Sing* (Decca DL 8253)
Similar personnel of prominent studio musicians

Let's Dance, Bugle Call Rag, Memories of You, One O'Clock Jump, Avalon, Don't Be That Way, Down South Camp Meeting, Stompin' At the Savoy, Sing, Sing, Sing, China Boy, It's Been So Long, Moonglow, Shine, Goodbye (Capitol 12" LP 5706)

GRAND ENCOUNTER

John Lewis, piano, Bill Perkins, ten; Jim Hall, guit; Percy Heath, bass; Chico Hamilton, drms
2° East — 3° West: *Love Me or Leave Me, I Can't Get Started, Easy Living, 2 Degrees East — 3 Degrees West, Skylark, Almost Like Being in Love* (Pacific Jazz PJ 1217)

FREDDIE GREEN

Freddie Green, guit; Al Cohn, ten; Joe Newman, trpt; Henry Coker, trb; Nat Pierce, piano; Milt Hinton, bass; Jo Jones & Osie Johnson, drms
Mr. Rhythm: *Up in the Blues, Down for Double, Back and Forth, Free and Easy, Learnin' the Blues, Feed Bag, Something's Got to Give, Easy Does It, Little Red, Swinging Back, A Date with Ray, When You Wish Upon A Star* (Victor LPM 1210)

URBIE GREEN

Urbie Green, trb; Jimmy Raney, guit; Dave McKenna, piano; Percy Heath, bass; Kenny Clarke, drms
Reminiscent Blues, Thou Swell, You Are Too Beautiful, Paradise, Warm Valley, Frankie and Johnny, One for Dee, Limehouse Blues, Am I Blue, Dirty Dan, It's Too Late Now (ABC Paramount 101)

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Gigi Gryce, alto & comp; Eddie Bert or Jimmy Cleveland, trb; Art Farmer, trpt; Danny Bank or Cecil Payne, bar; Gunther Schuller or Julius Watkins, Fr horn; Bill Barber, tuba; Horace Silver, piano; Oscar Pettiford, bass; Art Blakey or Kenny Clarke, drms
Social Call, You'll Always Be The One I Love, Speculation, In A Meditating Mood, Smoke Signal, Kerry Dance
Thelonious Monk, piano; Percy Heath, bass; Art Blakey, drms
Shuffle Boil, Brak's Sake, Gallop's Gallop, Nica's Tempo Signal LP S 1201

VINCE GUARALDI

Vince Guaraldi, piano; Eddie Duran, guit; Dean Reilly, bass
Django, Fenwyck, Farfel, Never, Never, Land, Chelsea Bridge, Fascinat' Rhythm, The Lady's In Love with You, Sweet and Lovely, Ossoburcco, Three Coins In a Fountain, It's Delovely (Fantasy LP 3-225)

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Friedrich Gulda, piano; Phil Woods, alto; Seldon Powell, ten; Idreses Sulieman, trpt; Jimmy Cleveland, trb; Aaron Bell, bass; Nick Stabulas, drms
At Birdland: *Vienna Discussion, Scruby, Dark Glow, Night in Tunisia, Dodo, Air from Other Planets, New Shoes, Bernie's Tune* (Victor LPM 1355)

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Coleman Hawkins, ten; Ernie Royal, trpt; Eddie Bert, trb; Earl Night, piano; Sidney Gross, guit; Wendell Marshall, bass; Osie Johnson, drms

Accent on Tenor Sax: *I'll Never Be The Same, Blue Room, When Your Lover Has Gone, Runnin' Wild, The Breeze And I, What's New, I'll String Along With You, My Own Blues* (Urania UJLP 1201)

Coleman Hawkins, tenor; with varied personnel

The Hawk in Hi-Fi: *Body and Soul, Little Girl Blue, I Never Knew, Dinner for One Please, James, The Bean Stalks Again, His Very Own Blues, The Day You Came Along, Have You Met Miss Jones, The Essence of You, There'll Never Be Another You, I'm Shooting High, 39"-25"-39"* (Victor LPM 1281)

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Ted Heath lead; Les Gilbert, Roy Willox, alto; Henry McKenzie, ten & cl; Danny Moss, Don Rendell, ten; George Hunter, Ken Kidder, bar; Bobby Pratt, Duncan Campbell, Stan Reynolds, Ronnie Hughes Eddie Blair, Bert Ezzard, trpts; Wally Smith, Don Lusher, Jimmy Coombs, Ric Kennedy, trbs; Frank Horrax, piano; Johnny Hawksworth, bass; Ronnie Verrill, drms

Heath Swings in Hi-Fi: *Kings Cross Climax, Boomerang, When a Bodgie Meets a Widgie, The Dance of the Dingos, Malaguena, Balyhoo, Barber Shop Jump, Lullaby of Birdland, Walkin' Shoes, Dig Deep, Peg O' My Heart, Bell Bell Boogie, Siboney, Cloudburst* (London LI. 1475)

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At the Hickory House: *Take Me in Your Arms, Dear Old Stockholm, Billie's Bounce, I'll Remember April, Lady Bird, Mad About the Boy, Ain't Misbehavin', These Foolish Things, Jeepers Creepers, The Moon Is Yellow* (Blue Note BLP 1515)

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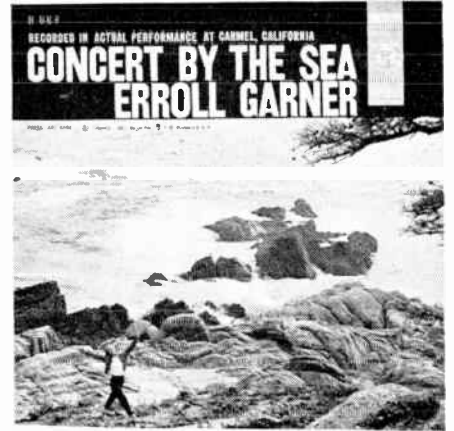
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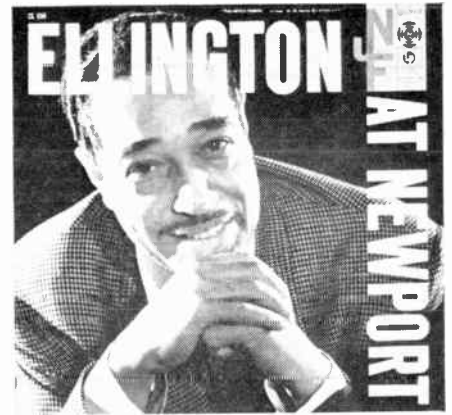
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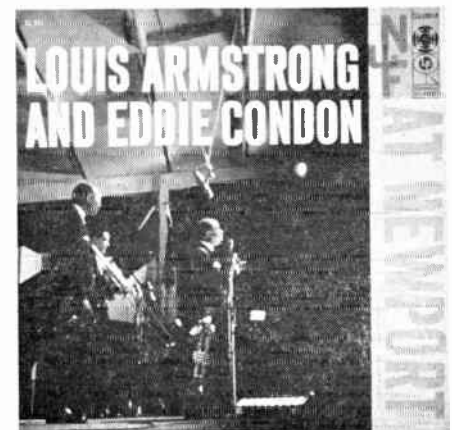
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Roy Eldridge, Dizzy Gillespie, trpt; Johnny Hodges, alto; Flip Phillips, Ben Webster, Illinois Jacquet, tenor; Lionel Hampton, vibes; Oscar Peterson, piano; Ray Brown, bass; Buddy Rich, drms No. 7: *Blue Lou, Just You, Just Me (Clef LP MG C 677)*

Johnny Hodges, alto; Ben Webster, Illinois Jacquet, Flip Phillips, ten, Roy Eldridge, Diz Gillespie, trpt; Lionel Hampton, vibes; Oscar Peterson, piano; Ray Brown, bass; Buddy Rich, drms No. 8: *Jam Blues, Tenderly, I've Got the World on a String, What's New, I Got It Bad and That Ain't Good, Don't Blame Me, Imagination, Someone to Watch Over Me, Body and Soul, She's Funny That Way (Clef MG C-711)*

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Volume 17: Recorded at Hartford's Bushnell Memorial Auditorium, Hartford, Conn., in 1954: *Jazz Concert Blues, The Challenges, The Ballad Medley, Should I, Come to the Mardi Gras, Love for Sale, Nuages, Avalon, It's Only a Paper Moon, Easy Living, I'll Remember April, Autumn Leaves, Now's the Time, Airmail Special, How High the Moon, Body and Soul, Flying Home (Clef MG 17)*

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At the Cafe Bohemia: Volume 1: *Soft Winds, The Theme, Minor's Holiday, Alone Together, Peace Alert (Blue Note 1507); Sportin' Crowd, Like Someone in Love, Yesterdays, Avila and Tequila, I Waited for You (Blue Note 1508)*

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Zing Went the Strings of My Heart, Autumn Leaves, Blues in the Closet, That Old Hank Magic, The Natives Are Restless Tonight, Serenade in Blue, Laura, Them There Eyes (Bethlehem BCP 44)

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John LaPorta, alto; Hank Mobley, ten; Donald Byrd, trpt; Ronnie Ball, Horace Silver, piano; Wendell Marshall, Doug Watkins, bass; Kenny Clarke, drms

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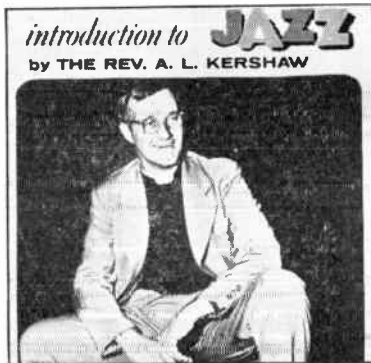
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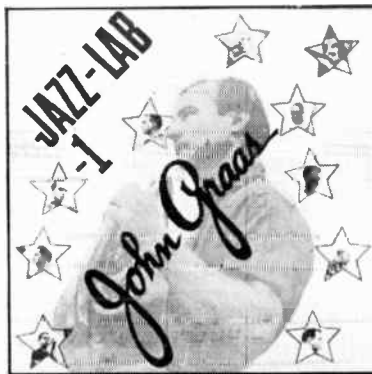
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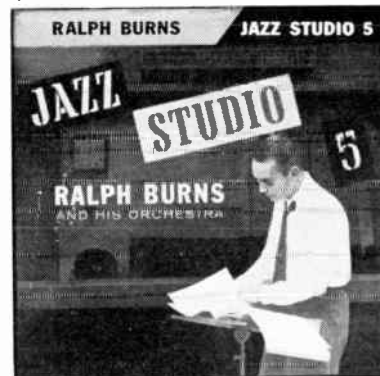
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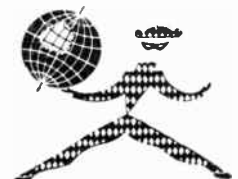
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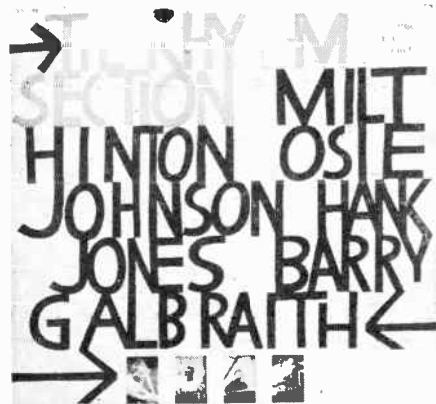
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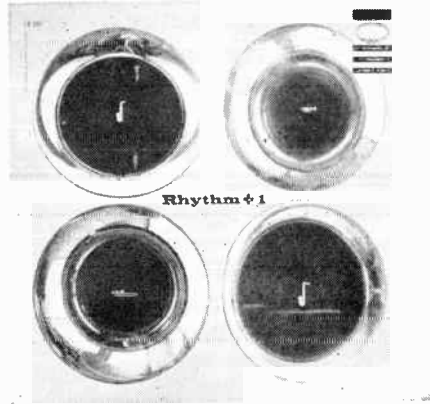
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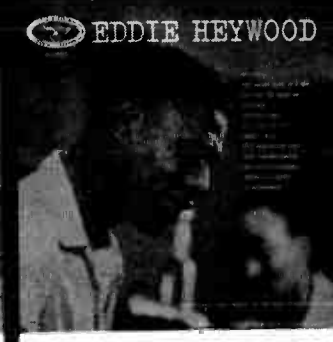
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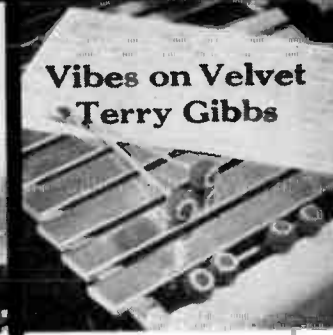
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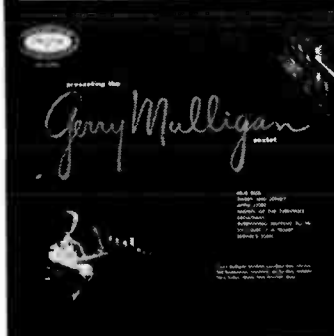
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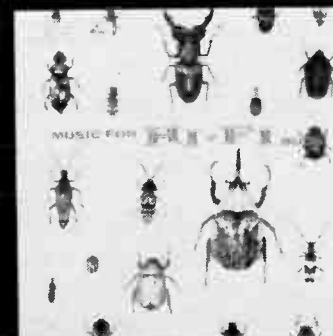
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Gavotte, Show Me, With a Little of Luck,
I Could Have Danced All Night (Con-
temporary C 3527)

CHARLIE MARIANO

Charlie Mariano, alto; Johnny Williams,
piano; Max Bennett, bass; Mel Lewis,
drms

Johnny One Note, The Very Thought of
You, Smoke Gets in Your Eyes, King for
a Day, Darn That Dream, Floormat, Blues,
I Heard You Cried Last Night (Bethle-
hem 12" LP BCP 25)

JOHN MEHEGAN

John Mehegan, piano; Kenny Clarke, drms
Reflections: Lullaby of Birdland, Every-
time We Say Goodbye, Blue Skies, Little
White Lies, My Heart Stood Still, Vid-
Work, At Long Last Love, The Song of
You, Round About Midnight, Night and
Day (Savoy MG 12028)

John Mehegan, Eddie Costa, piano; Vinny
Burke, bass
I'll Remember April, Laura, All of You,
Easy Living, Intermission Blues, Check
to Check, Mambo No. 1, Blues for a Sat
(Savoy G 12049)

GIL MELLE

Gil Melle, bar; Eddie Bert, trpt; Joe Cla-
derella, guit; Oscar Pettiford, bass; Ed
Thigpen, drms

Patterns in Jazz: The Sea, Beyond the
Valley, The Arab Barber, Blues for a Dis-
section, Moonlight in Venice, Blue Ad-
and Far Away (Blue Note BLP 1517)

THE JAZZ MESSENGERS

Hank Mobley, ten; Kenny Drew, trpt;
Horace Silver, piano; Doug Watkins,
bass; Art Blakey, drms

At the Bohemia: Vol. 2: Shortin' Bread,
Like Someone in Love, Yesterday's Love
and Tequila, I Waited for You (Blue
Note BLP 1548)

CHARLIE MINGUS

Charlie Mingus, bass comp; George Bar-
row, ten; Eddie Bert, trpt; Mal Waldron,
piano; Willie Jones, drms (Max Roach
guest drummer on track 3)

Mingus at the Bohemia: Jump Monk,
Serenade in Blue, Percussion Discussion,
Work Song, September, All the Things
You C-Sharp (Debut, DEB 123)

Charlie Mingus, bass & comp; Jackie Mc-
Lean, alto; J. R. Monterose, ten; Mal
Waldron, piano; Willie Jones, drms
Pithecanthropus Erectus: Pithecanthropus
Erectus, A Foggy Day, Profile of a Jazz
Love Chant (Atlantic 1237)

RED MITCHELL

Red Mitchell, bass; Hamo Hawes, piano;

Chuck Thompson, drms
Jam for Your Bread, Where or When,
Section Blues, Duff, Ornithology, Will
You Still Be Mine, I'll Never Be the
Same, East Coast Outpost, You Go To My
Head (Bethlehem LP BCP 38)

MODERN JAZZ QUARTET

Milt Jackson, vibes; John Lewis, piano;
Percy Heath, bass; Kenny Clarke, drms
Ralph's New Blues, All of You, I'll Re-
member April, Gershwin Medley, Softly
as in the Morning Sunrise, Concorde
(Prestige LP 7005)

Substitute: Connie Kay, drms for Kenny
Clarke

Fontessa: *Versailles, Angel Eyes, Fon-*
tessa, Over the Rainbow, Bluesology, Wil-
low Weep for Me, Woody You (Atlantic
1231)

THE MODERN JAZZ QUARTET & JIMMY GIUFFRE

John Lewis, piano & arr; Jim Giuffre, cl;
Milt Jackson, vibes; Percy Heath, bass;
Connie Kay, drms

The Modern Jazz Quartet at Music Inn:
Oh Baby, Where's My Bess, A Fugue for
Music Inn, Two Degrees East, Three
Degrees West, Serenade, Fun, Sun Dance,
The Man That Got Away, A Morning in
Paris, Variation No. 1 on God Rest Ye
Merry Gentlemen (Atlantic 1247)

MODERN JAZZ SEXTET

John Lewis, piano; Kenny Gillespie, trpt;
Percy Heath, bass; John Lewis, piano;
Percy Heath, bass; Charlie Persip, drms
Time to Forge, Dizzy Meets Sonny, Old
Father, Whiskey News, How Deep Is the
Ocean, Mean to Me, Blues for Bird
(Norgran MGN 1076)

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Wagonwheel, Little David's Fugue, The
Swing, Embassy, Domingo, Sun Dance
(Norgran MGN 1040)

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Moore, piano; Ralph Peña, bass; Shelly
Manne, drms

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Herobored, Some Good Fun Blues, Fools
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Fantasy, Mood Indigo, I Let a Song Go
Out of My Heart, Solitude, Caravan
(Riverside RLP 12-201)

Substitute: Art Blakey, drms for Kenny
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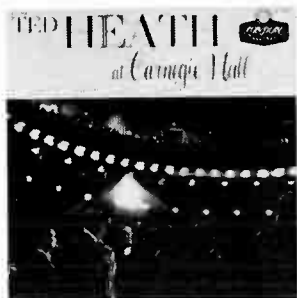


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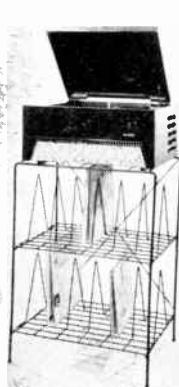
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Delete: Red Mitchell and Frank Isola; Add: Zoot Sims, ten; Jon Eardley, trpt; Peck Morrison, bass; Dave Bailey, drms *Mud Bug, Sweet and Lovely, Apple Core, Nights of the Turntable, Broadway, Everything Happens to Me, The Lady Is a Tramp, Bernie's Tune* (EmArcy MG 36056)

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Sonny Rollins, ten; Clifford Brown, trpt; Richie Powell, piano; George Morrow, bass; Max Roach, drms *Sonny Rollins plus 4: Valse Hot, Kiss and Run, Count Your Blessings, I Feel A Song Coming On, Pent-Up House* (Prestige LP 7038)

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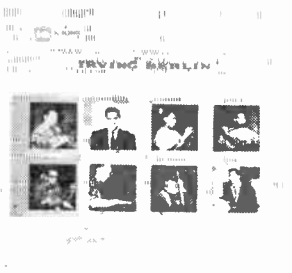
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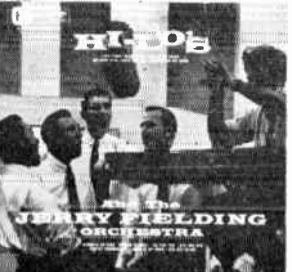


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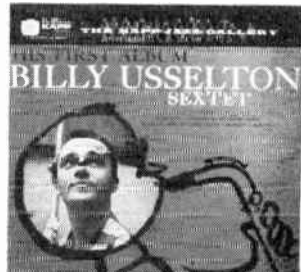
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George Wallington, piano; Phil Woods, alto; Donald Byrd, trpt; Teddy Kotick, bass; Art Taylor, drms

Our Delight, Our Love Is Here to Stay, Foster Dulles, Together We We'll, What's New, But George (Prestige LP 7032)

George Wallington, piano; Jackie McLean, alto; Donald Byrd, trpt; Paul Chambers, bass; Arthur Taylor, drms
Johnny One Note, Sweet Blanche, Minor March, Snakes, Jay Mac's Crib, Bohemia After Dark (Progressive P.L.P. 1001)

JULIUS WATKINS

Julius Watkins, Fr. horn; Hank Mobley, ten; Duke Jordan, piano; Oscar Pettiford, bass; Art Blakey, drms

Garden Delights, Julie Ann, Sparkling Burgandy, B And B, Jor-Du (Blue Note BLP 5064)

BEN WEBSTER

Ben Webster, ten; with strings and Hank Jones, piano; Wendell Marshall, bass; Osie Johnson, drms

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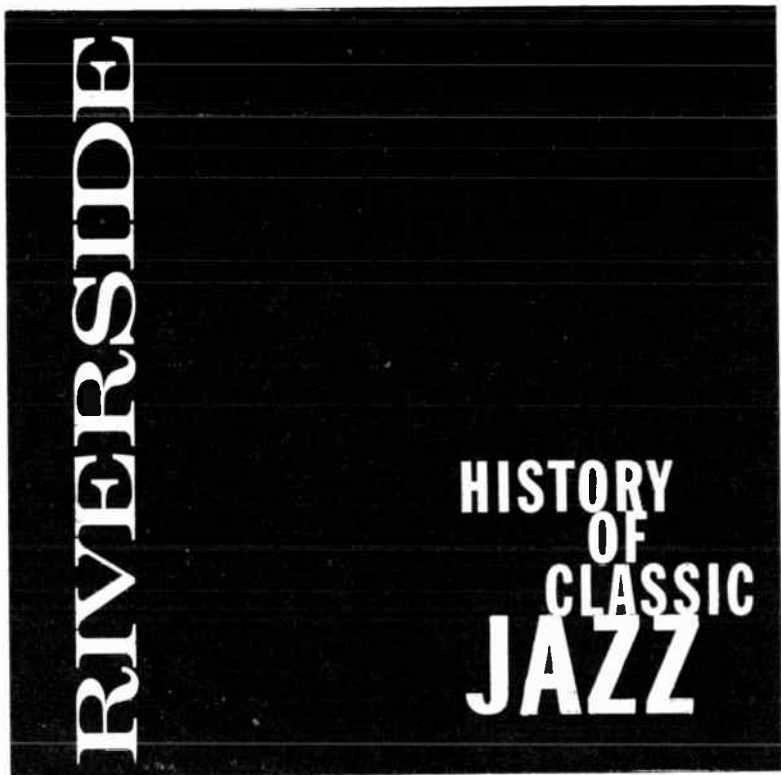
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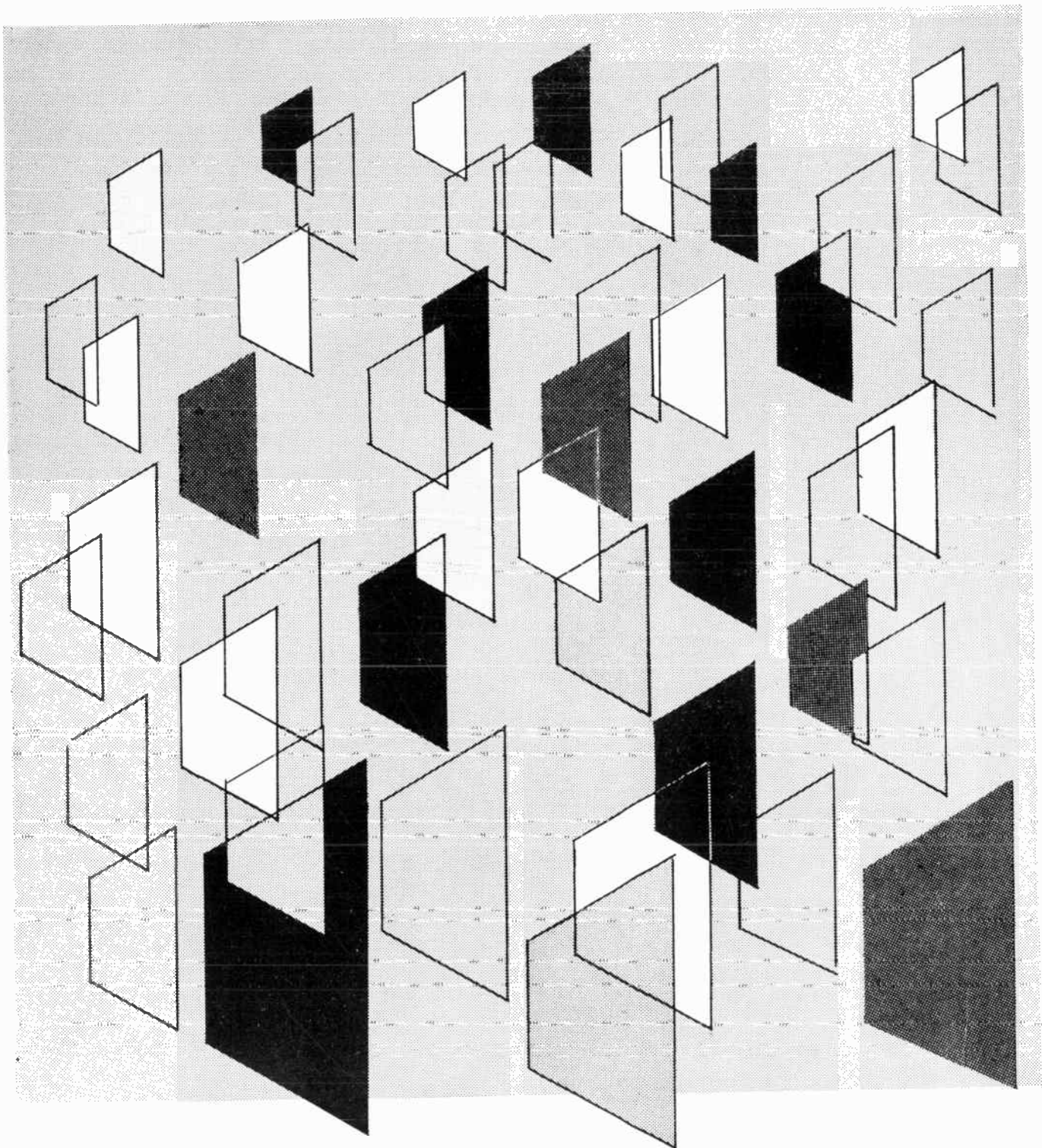
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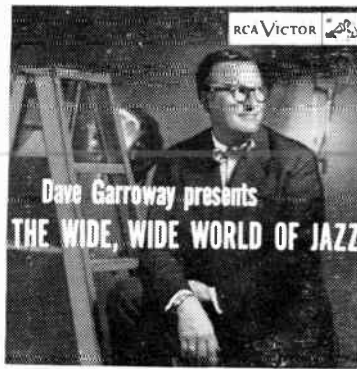
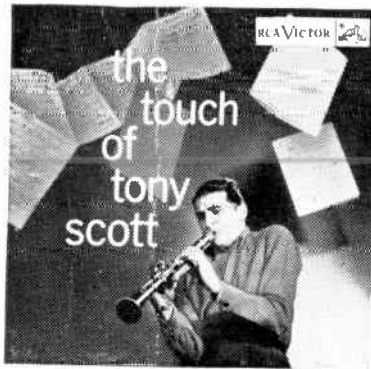


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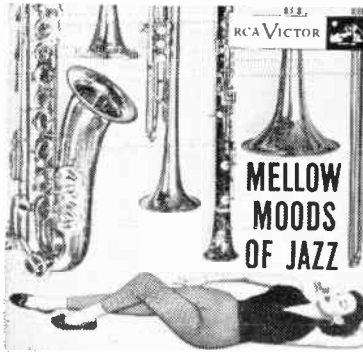
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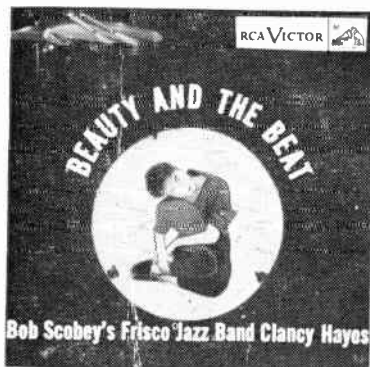
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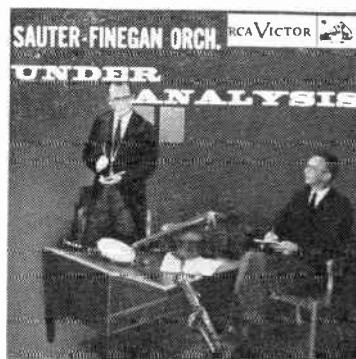
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